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Marks and Monograms

ON

POTTERY AND PORCELAIN.

WITH

SHORT HISTORICAL NOTICES OF EACH MANUFACTORY

AND

AN INTRODUCTORY ESSAY

ON

THE VASA FICTILIA OF ENGLAND.

80291

BY

W. CHAFFERS, F.S.A.

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PREFACE.

THE numerous opportunities I have had of examining attentively some of the finest specimens of Pottery and Porcelain, induced me, many years since, to note down the Marks and Monograms which are frequently placed upon them, with a view of throwing additional light upon the history of this most important branch of industry, and of fixing, by these means, to each its exact locality. The task of writing a complete History of Pottery and Porcelain I leave to abler hands; the main feature of the present work is to give (as set forth in the title page) "A List of Marks and Monograms," arranged in such a manner as to be easy of reference, and useful to the Collector and Amateur; my object has also been to bring this Manual within reach of everybody, by publishing it at a reasonable price. The historical notices are consequently brief, but concise; and those who desire more detailed accounts are referred to the subjoined list of works on the subject, from which I have myself derived much information.

My best thanks are due to His Excellency the Marchese d'Azeglio, Italian Ambassador, for permission to examine his valuable Collection of Pottery and Porcelain; and to the Right Honorable W. Ewart Gladstone, Chancellor of the Exchequer, for a like privilege. It will also be seen throughout the work how much I am indebted to Mr. C. W. Reynolds for his assistance in furnishing me with many new and unpublished marks on Fayence and Porcelain, whose well-arranged and important selection of choice specimens (mostly bearing the impress of their respective *fabriques*) has always been open to me for consultation and reference; and to Mr. Henry G. Bohn, of Twickenham, who has kindly given me frequent oppor-

tunities of looking through his varied accumulation of Ceramic treasures.

I am also indebted to the Reverend T. Berney, of Bracon Hall, Norfolk, for tracings of marks on many of his rare pieces of Majolica; and to Mr. Amhurst Tyssen Amhurst for facsimiles of marks from his Collection; and regret that the limits within which I have been compelled to keep the book, have precluded more lengthened notices of these and many other fine pieces, to which the reader's attention is merely directed.

Mr. R. W. Binns, of the Royal Porcelain Works, Worcester, has kindly supplied me with the marks employed at that manufactory, and historical data in connection therewith; and Mr. Llewellyn Jewitt, of Derby, has favoured me with extracts from his notes on the Derby China Works, and a continuation of the marks used there since 1830. M. le Commandeur Schwartz, of Vienna, has also taken considerable pains to procure me information on the subjects under consideration, and has furnished me with a scarce notice on the Majolica of Castelli. To all these gentlemen I tender my thanks.

I have also to express my obligations to the Council of the British Archæological Association for the loan of the woodcuts which accompanied my paper on Earthenware Drinking Vessels, printed in an early number of their journal; and to the Superintendant of Her Majesty's Stationery Office, for stereotypes of the woodcuts of Roman Vases, formerly belonging to me, which are now deposited in the Geological Museum, Jermyn Street. These contributions have enabled me to illustrate my introductory notice on the Vasa Fictilia of England.

The list of "Marks and Monograms" being still far from perfect, I shall esteem it a favour if such of my readers who have opportunities of assisting, will furnish me with tracings of new marks, or communicate any fresh information on this interesting subject, for insertion in a future edition, should it be considered desirable.

W. CHAFFERS.

19, *Fitzroy Square, London.*

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INTRODUCTION.

THE

VASA FICTILIA OF ENGLAND.

PART I.

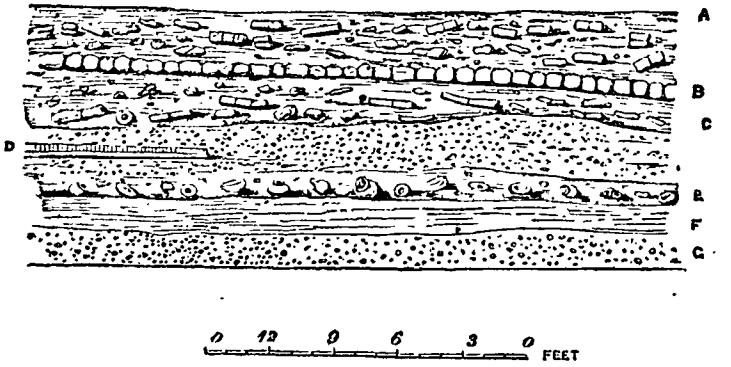
Romano-British Pottery.

Of the hundreds of thousands who daily traverse the crowded streets of this great metropolis, how very few are aware that from twelve to fifteen feet beneath them lies concealed the *debris* of a Roman city, remains of buildings, tesselated pavements, domestic utensils, personal ornaments, household gods, and coins innumerable, actually remaining in that position which accident has placed them upwards of 1,500 years, and have been covered over in succeeding ages, their existence forgotten and unknown. Every generation has left some token of former habitation, however insignificant, and traces of the early British, Roman, Saxon, Norman, and early English races may be discovered by the attentive observer.

The surface of the ground in densely populated cities is raised by traffic, pulling down and rebuilding houses, the consequent waste of old material, and a variety of other causes, about on an average, a foot in every century. Thus, the area comprised within the old Roman wall of London, has, beneath the present level, a series of strata of former occupiers of the soil.

A section of a cutting, exhibiting these strata in a very marked manner, was sketched by the author in Cannon Street in the year 1851, and is here given, showing the relative position

FIG. 1.



of the Roman and early English pottery discovered in London.

A is the present level of the street with the remains of buildings, &c., which have accumulated since the great fire in 1666.

B is the paved roadway *in situ* before the fire of London.

C is the ground in which Norman and early English pottery is discovered.

D. In this stratum we have a sort of transition between the Roman and Saxon, and towards the bottom a piece of Roman tesselated pavement.

E. The Roman stratum is easily distinguished by the black soil, and it is more thickly embedded with remains than the others; here may be seen the lustrous red ware, drinking cups, tiles, and all sorts of domestic and personal implements.

F is the natural soil, a fine clay resting upon G the gravel.

The earliest specimens of British pottery found in England are principally funereal, discovered in the burial places of the ancient Britons under mounds of earth called *barrows*, or heaps of stones called *cairns;* these are the most primitive kinds of sepulchral interment. The barrows are mostly seen on elevated situations, either on downs or uncultivated spots, and

the investigation although interesting, yields in general little to repay the antiquary for his trouble, as they seldom contain more than the rude sun-dried urn, filled with the ashes of the dead, mixed with the charcoal of the funeral pile, cremation being universal at that early period. These urns are sometimes ornamented with chevrons, semicircles, and longitudinal lines cut or scratched on the vessel. We shall not enter into any lengthened description of these early British vessels, but proceed to give the reader an account of the more artistic productions of the Roman settlers in Britain, who brought with them improved methods of making and decorating pottery as well as other manufactures.

The author's attention was directed some years since, by accidental circumstances, to the antiquities discovered in the city of London, in consequence of the numerous excavations made in the metropolis for the construction of sewers, and in clearing the sites for the erection of some large buildings, especially the Royal Exchange, which afforded opportunities of saving from destruction many interesting relics of ancient art, and objects illustrative of the manners and customs of the Romans in Britain. His researches brought him in contact with others working in the same field, foremost among whom was Mr. C. Roach Smith, whose advice and assistance on all matters of antiquarian interest the writer is glad to have an opportunity of acknowledging.

The illustrations, therefore, in this brief and imperfect sketch of the *vasa fictilia* of England, will be supplied almost entirely from specimens discovered by the author in the metropolis.

Evidence of Roman occupation is always manifested by the discovery of numerous fragments of vessels of a beautiful coralline red ware, commonly known as *Samian*. These are discovered from twelve to fifteen feet below the present level of old London City, among undoubted Roman remains.

From the quantity of this lustrous red ware which has been observed on the sites of Roman cities and villas, it has been conjectured that it is the identical *Samian* spoken of by Pliny and other authors as used by the Romans at their meals and

for other domestic purposes. It is indeed expressly stated by Pliny that the ware made of Samian earth, and which came from the island of Samos, was much esteemed by them to eat their meals out of and display upon the board; that it was in common use we have abundant authority, in fact we find it proverbial in the same manner as we at the present day make use of the simile "as brittle as glass." Plautus (*Menæch*, A. ii, Sc. 2.) "M. Placide pulta." "P. Metuis credo, ne fores Samiæ fient." Again the same author says (*Bacch.* A. ii., Sc. 2.)

"Vide quæso, ne quis tractet illam indiligens,
Scis tu, ut confringi vas cito Samium solet."

Pliny says that the Samian ware was transported into foreign countries, and that most nations under heaven used it at their tables. If such be the case, we may reasonably ask: what has become of the numerous vestiges which must necessarily have been deposited wherever the Romans dwelt, if this red ware we are now considering be not identical with it? No other red ware, at all corresponding with the descriptions given by ancient authors, has been discovered. We are not disposed to say that the ware found in England was actually made at Samos, but it is a curious coincidence that the table ware used by the Romans in Italy, and that used by the Roman settlers in Britain, should have been both of a red colour. Martial says,

"Cui portat gaudens ancilla *paropside rubra*
Alecem."

and Persius,

"*Rubrum* que amplexa *catinum*
Cauda natat thynni, tumet alba fidelia vino."

The *paropsis ruba*, and *rubrum catinum* here mentioned, both refer to dishes used by the Romans at their meals, such as Pliny speaks of as Samian. The former was a dish to hold vegetables, (the paropsis leguminis of Suetonius) and the other to hold larger viands, such as in this instance, a large fish. The *rubrum catinum* is also termed by Lucilius, *Samium catinum.*

"Et non pauper uti, *Samio*, curtoque *catino*."

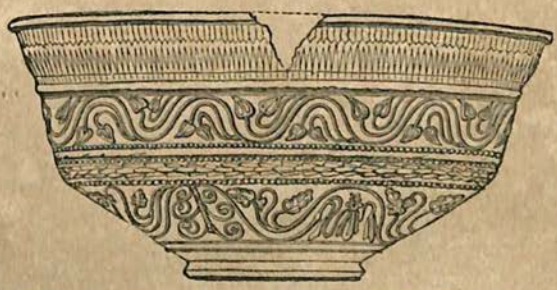
The term Samian was probably applied to all vessels used at the table, much in the same way as in the present day *China* is a term used indiscriminately for all descriptions of ware, whether porcelain or fayence, European or Oriental. Two of these Samian bowls are engraved in *Montfaucon*, (vol. v., pp. 124, 144), and are placed among the "Batterie de Cuisine." Speaking of the ware he says, "C'est fort creux, et peut avoir servie à mettre des sausses ou de la bouillie."

Tibullus alludes to these vessels,

> "At tibi læta trahant Samiæ convivia testæ,
> Fictaque Cumana lubrica terra rota."

Fig. 2 is a large and elegantly formed vase of the lustrous red ware, ornamented in relief with scrolls; on the bottom of the interior is the potter's name, OF. VITAL., meaning

FIG. 2.



Officinâ Vitalis, From the workshop of Vitalis. It was found in St. Martin's-le-Grand, August, 1845.

The most remarkable fact connected with this ware, is its uniform colour wherever found, whether in France, Germany, or England, and this circumstance has caused considerable discussion as to the locality in which it was originally manufactured. M. Brongniart, (*Traité des Arts Céramiques*) speaking of it, says: This resemblance in respect to the texture, the density, and above all the colour of this ware in every country, is a sort of enigma difficult to solve in a satisfactory manner, for when we consider the number of places at a great distance from each other, where it is discovered, and the difference of soil in each, the difficulty arises how the

Roman potters could everywhere make a paste so exactly similar, with materials necessarily so different, for it cannot be supposed they would carry with them their paste for making these vessels. It may, however, be presumed that choosing a spot where they could procure a clay, colourless, and adapted to furnish a paste sufficiently dense, they gave it the nasturtium red colour, by introducing a proportion of red ochre. Fig 3 is a perfect bowl of Roman red ware, found at Cologne. Design, a soldier in armour, with sword and shield, engaged in combat with a retiarius, holding on his left arm a net with a sword, and in his right hand a three-pronged spear. There is also a draped figure presenting a palm branch to an emperor seated on a curule chair. The subject of the retiarius armed with a net and three-pronged fork, fighting with a secutor, frequently

FIG. 3.

occurs on the red pottery found in England. M. Brongniart mentions the discovery at Rheinzabern, a town in Alsace, (Taberna Rheni) of several hundreds of fragments, as well as some moulds of a lion's head, a wild boar, &c., and a vase with figures and animals, with a border of the usual pattern of festoons and tassels, and potter's name, COBNERTVS.

He also gives a plan of a kiln for the manufacture, as he supposes, of this red pottery at Heiligenberg, near Strasbourg, discovered by M. Schweighæuser, as well as sixteen moulds for making the vessels, but the patterns are not of the same character as the Samian, nor of so good a finish. The author

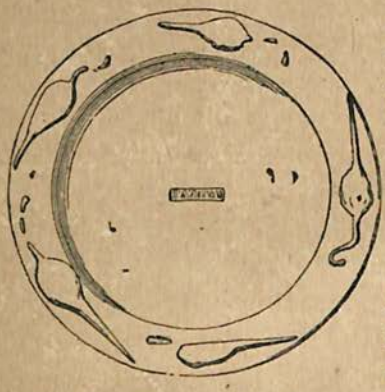
had several of these terra cotta moulds in his possession, discovered at Cologne, which are now in the British Museum.

The plan adopted by the Roman potters in Germany, where these moulds are discovered, was somewhat after this manner. Stamps with handles either of bronze or baked clay, were modelled in relief with patterns, devices, and potters' names, these were employed to impress an incuse pattern on the interior of a general mould of soft clay, capable of containing the vessel in one piece, the interior being first rounded smoothly into a perfect form by the lathe. The mould thus covered with the required pattern, was fired, and became perfectly hard for future use.

The moist paste of which the vessel itself was to be made, was then pressed into the mould by hand, so as to obtain a perfect impression of all the minute details. The irregular surface of the interior was smoothed by being turned in the lathe, (for the lathe marks are always visible) while yet in a soft state, and before it was removed from the mould, thus preventing any injury which might otherwise happen to the ornamental vase by handling. Both the mould and vase inside it were then placed in the kiln and baked, the former having been already fired, would not shrink, but act as a seggar to protect it from smoke and regulate the heat, the latter would necessarily shrink during the baking, and be easily removed when finished. The moulds would then be kept for future use. Dr. Fabroni, in his work on the Aretine Vases, (*Storia degli Antichi Vasi Fittili Aretini, Arezzo*, 1840), gives a plate of some moulds for ornamenting the ware made at Arezzo, in one of which the bowl still remained, having been fired but not removed.

The plain red pateræ were simply turned in the lathe, and sometimes ornamented round the flat edge with ivy leaves laid on in *slip* of the same colour. In the annexed woodcut will be seen the potter's name VRSVLVS, impressed across the centre, which is the usual position in the red ware; occasionally the name is found outside the vase. The names of the potters have so close an affinity with each other, whether found in Italy, Germany, France, or England, that we may reasonably

FIG. 4.



infer they had one common origin, but where that locality was, has not yet been satisfactorily ascertained. In England no kilns for making it have been discovered, but in France and Germany kilns have been found, and moulds also, which it had been supposed were used for the manufacture of this particular ware, but the evidence is not clear enough to affirm positively that it actually was so. The moulds hitherto discovered appear to be for the manufacture of a coarser description of pottery, and the ornaments certainly not of so high a finish, in fact they are just such imitations as we should expect to find in a distant colony.

Mr. C. Roach Smith is of opinion that this elegant ware was made in Gaul and Germany, derived from the earlier and more artistic models of Italy, and finds among the names of the potters many which he considers of Gaulish origin, as Dagodubnus, Dagomarus, Divicatus, Cobnertus, Tasconus, &c., whilst others are derived from a mixture of races, but the greater part are obviously Roman, as Severus, Albanus, Cassius, Atilianus, Censorinus, Domitianus, Felix, Vitalis, &c. Mr. C. Roach Smith, (*Collectanea Antiqua*, *vol.* v. *p.* 157,) records the discovery of a monument erected to the memory of the daughter of a Romano-Gaulish potter, whose name occurs on a vessel of this red ware found in London. It represents in relief a young girl holding a mirror and a basket of fruit. Above her head is this inscription, D.M. AXVLA CINTVGENI FIGVLI FILIA. Axula, the daughter of Cintugenus the potter.

A long list of several hundred potters' names, including those formerly in the author's collection, is given in Mr. C. Roach Smith's Illustrations of Roman London, a work to which the reader is referred for more detailed information on this most interesting subject.

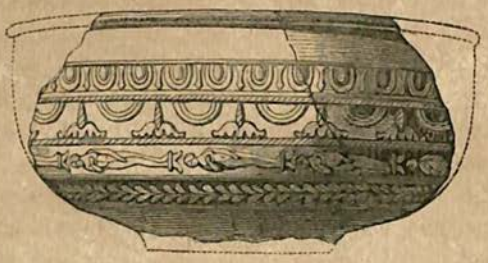
FIG. 5.

Fig. 5 is a large fragment of a Samian vase, 9½ in. diameter, enriched with elegant scrolls and festoons. Potter's mark, OF. RVFINI. Found in London.

Some of the patterns with which this ware is decorated, are exceedingly beautiful and interesting, illustrating the Roman mythology, and the different games they were accustomed to celebrate; gladiatorial combats; conflicts between men and beasts in the arena: hunting subjects, and field sports. On one fine fragment found in Lad Lane, London, is represented in the first compartment a seated figure drinking from the small end of a horn, held above his head; in the next are two male and female figures dancing, the one playing on the double pipe (tibiæ pares), the other holding a tambourine (tympanum) over her head, another figure is beating time to the music with the castanets (crumata) in his hands, and an instrument called the scabellum under one foot; another division exhibits two pigmies armed with spear, sword, and shield, attacking their inveterate enemies the cranes, who invaded their corn fields; hounds and rabbits are introduced in another compartment. The patterns formed of the vine, its tendrils, leaves, and grapes, are tastefully grouped. On other vases are seen bas-reliefs of the heathen deities, Mars, Mercury, Apollo, Vulcan, Venus, &c.; some modelled from existing statues.

The vase (Fig. 6), represents the Venus de Medicis, repeated, as a border. Found at St. Mary-at-Hill, London, in 1845.

FIG. 6.

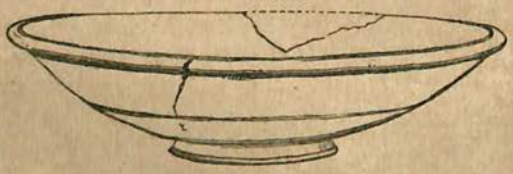


In general the ornaments are moulded as before explained, but in some few instances the figures in relief appear to have been cast in a mould and carefully finished previous to their being affixed to the surface of the vase. Mr. C. Roach Smith gives a sketch of a beautiful specimen of this variety formerly in his collection. (*Illustrations of Roman London*, p. 97.)

Some fragments of vessels of precisely the same material, colour and glaze, have been discovered, having incuse patterns cut into the surface of the vase with great sharpness and skill, evidently by the lathe, as our cut glass of the present day; but no perfect example has yet been met with.

The general forms of the Samian ware are bowls and dishes, or pateræ, of various sizes and of considerable thickness, to bear the constant wear to which it was subjected in being repeatedly moved on and off the board at meals; unlike the Athenian vases, which were for ornament only, and the chief

FIG. 7.



excellence of which consisted in their extreme lightness. Fig. 7 is a plain bowl of this red ware, nearly perfect, 9 inches diameter. Potter's mark TITIVS enclosed in a circle. Found in Queen Street, City, 1850.

Drinking cups of the red lustrous ware are never found in England. The small open bowls may perhaps have been

occasionally used to drink out of, but they would be inconvenient for the purpose. An elegant poculum with two handles, or small amphora, for passing round a table from one to another of the guests is annexed, Fig. 8. It is the red ware, ornamented in relief with a peacock amid ivy leaves laid on in *slip* of the same coloured paste, 7½ inches high. Found at Cologne.

The large ornamented bowls and plain pateræ were used to place the viands and substantial part of the repast in, while the small plain Samian cups of the same red ware, were those described by ancient authors as the *salinum*, or salt cellar, and the *acetabulum*, or vinegar cup, which were put on the board to dip the lettuce and viands into, or to hold occasionally pickles, sauces, or other condiments.

FIG. 8.

The acetabulum was used as a measure, as we should say *a tea cup full*. The cyathus or ladle held one-twelfth of a sextarius or pint, the acetabulum one eighth of a pint. The Romans divided the sextarius into twelve equal parts, called cyathi, therefore the cups were called sextantes, quadrantes, trientes, &c., according to the number of cyathi they contained. Fig. 9 is an acetabulum of the Samian ware, with potter's mark, found in London, 1849.

FIG. 9.

A circumstance connected with these cups may not be unworthy of notice as it shows the antiquity of the "thimble rig" of the present day. The use of the acetabulum for this purpose is distinctly mentioned; they placed three of these cups on a three-legged table, and underneath each were put pebbles which were removed from one to the other by sleight of hand or abstracted altogether, to the great astonishment and amusement of the spectators, who found the stones under different

cups from those which they expected. These persons were called acetabularii because they played with the acetabulum.

Aretium, in Italy, is one of the towns mentioned by Pliny as celebrated for the finer description of earthenware. Dr. Fabroni has published a work descriptive of this ware, (*Storia degli Antichi Vasi Fittili Aretini. Arezzo,* 1840), which is altogether distinct from the lustrous red ware called Samian, differing both in colour and execution; the ware of Arezzo being of a darker red, and the reliefs, although as before noticed produced in the same manner, of higher finish. The potters' names, too, are generally impressed in a sort of foot print, or else outside the vase.

Figs. 10 and 11 represent a cup of Aretine manufacture, found in London in 1841, with the maker's name impressed

FIG. 10.

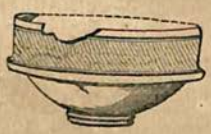


FIG. 11.

at the bottom; it has a sort of engine turned pattern round the top. Isidore of Seville speaks of a red ware as being the manufacture of Aretium, the passage runs thus:

"Aretina vasa, ex Aretio municipio Italiæ, dicuntur ubi fiunt, sunt enim rubra. De quibus Sedulius—

'Rubra quod appositum testa ministrat olus.'

Samia vasa quidam putant ab oppido Samo Græciæ habere nomen, alii, dicunt cretam esse Italiæ, quæ non longe a Roma nascitur quæ Samia appellat."—(*Isidor*, 20—4.)

Here Isidore is doubtless speaking of two red wares, and even in his time (7th century) there appears to have been a difference of opinion as to the locality of the Samian ware, the quotation from Sedulius would not solely apply to the Arezzo ware, but to any dish of red colour.

The pattern round the top of the Aretine vases is evidently the *ovolo*, or egg and arrow decoration, similar to that depicted on Greek vases (vide *Hamilton*) but unlike the border

on the Samian, which is formed of festoons of drapery, with a cord and tassel pendent between each, appearing somewhat similar at the first glance, but the difference being easily detected upon close inspection.

Figs. 12 and 13 represent a cup of red pottery of Arezzo. It exhibits the higher style of art employed in ornamenting this kind of ware in Roman Italy. The two views show the side and base of the cup; 2½ inches high, 5 inches diameter.

FIG. 12.

FIG. 13.

The Samian vessels we have just described are so very superior to those which follow in texture, quality, glazing, and decoration, that we may liken them to fine porcelain as compared with coarse earthenware; they were of home manufacture, and although no kilns have been discovered in this country in which the red lustrous ware was manufactured, yet on the other hand several have been exhumed in which the more common description of vessels remained as placed by the Romano-British potters for baking, and the productions of each particular pottery may be recognized. Although these fictile vases are of common material, still a peculiar elegance of form may be observed in their outlines, and the ornamentation, though rude, has a good effect.

Upon the banks of the Medway, near the village of Upchurch, there was, in the time of the occupation of Britain by the Romans, a very extensive pottery. Along the shore for many miles may be observed vast quantities of Roman ware in fragments, in fact the mud or clay when the tide is out is found to be completely filled with Roman pottery. The pottery is of a fine and hard texture, its colour is usually a

FIG. 14.

blue black, produced by baking it in the smoke of vegetable substances. The ornaments are simple but diversified, they appear to have been effected by means of a flat stick notched at the end, which was passed over the surface of the moist clay in parallel, zigzag, or crossed lines, leaving the pattern incuse. In some, the ornament consists of small dots or pellets encircling the vessel in squares, circles, and diamond patterns, which appear to have been stencilled on the surface, usually of a different colour to the body of the ware, but mostly white. Some of the vessels found here are of a red colour, bottle-shaped, having been subjected to a greater degree of heat in the burning. Fig. 14 is a globular vase of reddish paste with black glaze, the pattern is formed of stencilled dots. It was found in Queen Street, Cheapside, June 1850, and is probably from the Upchurch manufactory.

There is another description of ware which is, no doubt, of native manufacture, but scarce and seldom found entire, it is of a light brown or ash coloured clay, with crinkled ornament in relief round the edges and unglazed. Fig 15 shews the usual form of this singular kind of pottery, the pattern is made with a tool. It was found in St. Martin's-le-Grand, October 1845.

FIG. 15.

A more ornamental kind of drinking cup was made at Castor in Northamptonshire. The discoveries of Mr. Artis in that neighbourhood revealed quantities of this ware in the kilns, as placed by the potters for baking. This gentleman traced the potteries to an extent of upwards of twenty miles on the banks of the Nen. (See *Artis's Durobrivæ of Antoninus identified and illustrated.*) These vessels are ornamented in relief with hunting subjects, representations of fishes, scrolls, foliage, and human figures; the mode of opera-

tion seems to have been by means of sharp and blunt skewer implements, and a *slip* of suitable consistency. These implements were of two kinds, one thick enough to carry sufficient *slip* for the head, neck, and body of animals, and another small enough to delineate the details, as the tongue, eye, lower jaws, legs, and tail. There appears to have been no retouching after the *slip* trailed from the implement. These vessels were glazed after the figures were laid on, which are usually of a different colour to the body of the ware, as white on a light brown or chocolate ground.

Figure 16 is a poculum of the Castor ware of white paste, dark brown glaze with a metalloid lustre, representing hounds hunting a stag, laid on in slip after the vase was turned and then glazed, a sort of engine-turned tool work is seen at the bottom. Height 4½ inches. Found in Cateaton Street, London, January, 1845.

FIG. 16.

Another elegant drinking cup of the Castor ware is annexed, Fig. 17. It is 8 inches high; yellowish brown paste. The glaze on the largest upper portion is black with the scroll ornament in *slip* of a white pipe clay, it has two bands of tool work, made before glazing. The stem of the vase has a red glaze. Found at Winchester. Some others of a higher artistic order with subjects from the heathen mythology have been found. One at Bedford purlieus by Mr. Artis, had a representation of Hercules delivering Hesione from the monster. Another at Colchester with a hunting subject, two gladiators and two men leading a bear. These all have their names written over their heads, and are wonderfully well done considering they are laid on in slip with a sort of skewer and not moulded.

FIG. 17.

This kind of pottery has been occasionally discovered in Holland and Germany, where they were perhaps imported from England. Fig. 18 is introduced for comparison, it was found on the banks of the Rhine, 4½ inches high, of a white paste covered with a metalloid glaze, representing dogs chasing a deer, worked in slip or *barbotine* in the way before mentioned. A drinking cup of another pattern, but of similar ware to that found at Castor, is here given, Fig. 19. It is 5¾ inches high, of a white body covered with a red glaze. The mode of ornamentation is pleasing, and appears as if obtained by overlapping cut pieces of clay before glazing. The usual form of the wine cups will be seen from the foregoing specimens, they are almost invariably smaller at bottom than top, and many, formerly in the author's possession, which are now in the British Museum, have short convivial words laid on in relief, as IMPLE, REPLE, BIBE, VIVAS, AVE, DA VINUM, VITA, &c.; they contain about half a pint of liquid; others again are so pointed as not to be able to stand on a table, but must when once filled be emptied of their contents.

FIG. 18.

FIG. 19.

FIG. 20.

Fig. 20 is a vase or cup 4½ in. high, of grayish white body, and black glaze. The pattern is formed of small bosses laid on in white slip, after turning, and before glazing and firing.

There are many other places in England where kilns for making pottery have been discovered. Mr. J. Conyers, an antiquary, met with some in digging founda-

tions north-west of St. Paul's, in 1677; he states the depth to have been twenty-six feet, and gives sketches of the urns found in them, (*Sloane MSS.*, 958, fol. 105), there were also lamps, bottles and urns of the coarser sort. Remains of extensive potteries have been found in the western district of the New Forest in Hampshire, (*Archæologia*, vol. 35.)

Fig. 21 is a drinking cup, 6 inches high, of red clay, covered with a blackish glaze, the red tint being seen through it; the sides are compressed into seven compartments, and a pattern in bands produced by tool marks after turning on the lathe. Found in Lothbury, 1847.

FIG. 21.

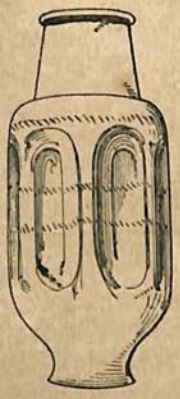


FIG. 22.

Fig. 22 is a small bottle, 6¾ inches high, of yellowish white body, painted in black in the manner shown. From Castor, 1826.

FIG. 23.

Fig. 23 is a small vase of unglazed brownish red pottery. Found in London.

Among the culinary utensils used by the Romans in this country, was a broad shallow vessel termed a mortarium; it had on the bottom of the interior, sharp angular pebbles embedded in the ware, for the purpose of triturating vegetable substances, or bruising them with liquids, being provided with a spout to pour off the mixture, when rubbed to the required consistency; it had a broad rim which turned over outwards about half way, apparently for the

purpose of concentrating the heat round the vessel when placed upon the fire, on this rim is generally found the name of the potter. These mortaria are exceedingly numerous, not only in London, but in other parts of England, wherever Roman buildings have been discovered; at Headington, near Oxford, Mr. Llewellyn Jewitt found fragments of at least two hundred of them. They vary in size from 7 inches to nearly 2 feet in diameter, and are about 5 inches deep; most of them when found, give evidence of great wear, having generally a hole rubbed through the bottom.

FIG. 24.

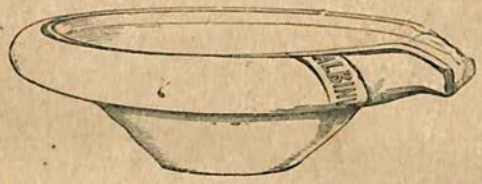


Fig. 24 is a mortarium, 10¾ inches diameter, of light brown ware, unglazed; the potter's mark, ALBINVS, may be observed stamped upon the rim. It was found in Smithfield, in April, 1844.

Mortaria are sometimes found of the red lustrous ware, called Samian; these are provided with spouts of lion's heads, or masks, through which the liquor was poured, and the grains of hard stone forced into the paste inside it as usual, for the purpose of trituration.

FIG. 25.

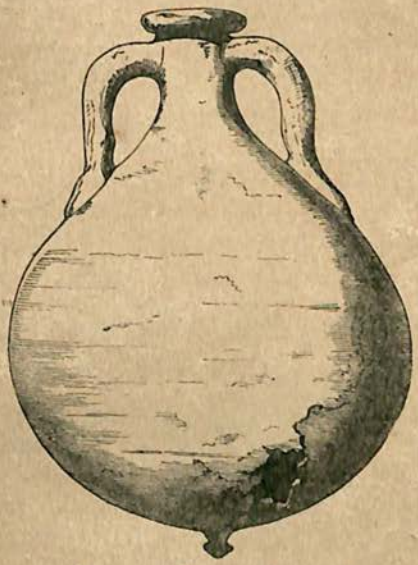
FIG. 26.

Fig. 25 is of this red ware, and bears the potter's name VLIGGI, M., or Manû; made by the hand of the potter Uliggus. It was found in London. The next cut, Fig. 26, is a fragment of a vessel of uncommon external form, of the red lustrous ware, for heating liquids, with a broad projecting

belt turned downwards to concentrate the heat round the bottom of the pan. Found in London.

Large amphoræ have been discovered capable of holding ten or twelve gallons, mostly in fragments; they were in general use for storing wine, oil, or other liquids. Two of them were found perfect in an excavation in Aldermanbury, one of which came into the Author's possession, and is now in the Jermyn Street Museum. It is 2 feet 9 inches high, its largest diameter 2 feet. It is of very thick light-brown clay, and unglazed, the form as annexed, Fig. 27.

FIG. 27.



These large vessels were frequently used to contain funereal deposits, the upper part being cut off and fitted on again as a cover; glass cinerary urns, filled with charred bones collected from the funeral pyre, are found within them. In the Charles' Museum at Maidstone, are two of these, discovered in a walled cemetery at Lockham Wood, and others were recently exhumed at Colchester, containing similar deposits, now in the Museum at Colchester Castle.

Smaller amphoræ are common amongst remains of Roman domestic vessels, found in the metropolis, some of elegant

forms. Fig. 28 was found in digging the foundation of London Bridge. It is 17 inches high, and unglazed.

FIG. 28.

FIG. 29.

Fig. 29, another amphora-formed vessel of a light red ware, was found in Cannon Street, London; and Fig. 30,

FIG. 30.

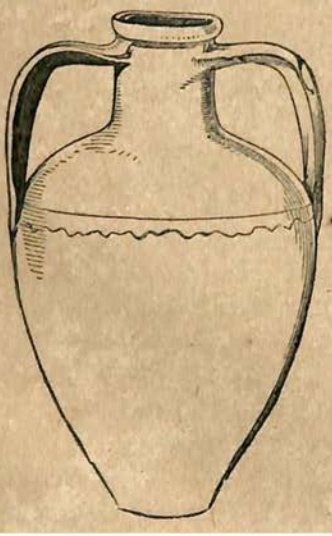
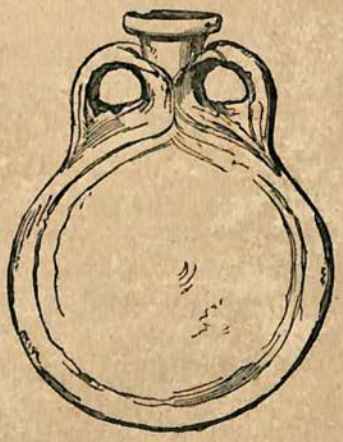


FIG. 31.



also of a red body, painted with a zig-zag band round the upper part, is from Old Broad Street. Fig. 31 is a small flattened amphora, used to carry at the side, suspended by the handles round the neck: it is unglazed, with red markings round the sides. Found in Moorgate Street, in 1835.

The lamps found in England are seldom of bronze, but almost invariably of terra cotta, with small projections at the sides instead of handles; they were usually placed upon flat earthenware trays, with upright ridges and handles, into which they fitted, and were thus carried about. These lamps

FIG. 32.

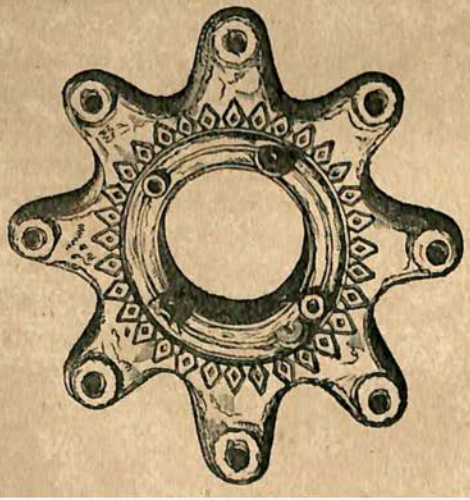
FIG. 33.

are, with few exceptions, of a rude character, being mostly without ornaments or potters' names. Figs. 32 and 33 are specimens of the ordinary lamp, the former found in Queen Street, Cheapside, the latter in Lad Lane, in 1842. Fig. 34 has a hole through its centre for placing on a point. It is of black glaze, ornamented with red bands. Found in London.

FIG. 34.

Sometimes they are found with two or more burners; these

FIG. 35.



larger lamps were suspended from the top of a high tripod or stand, with a very long stem.

Fig. 35 has eight burners, and is provided with three small loops on the inner circle, it was suspended by small bronze chains. It is of a reddish clay, 7½ inches diameter. Discovered at Cologne.

Tiles were made of a red clay, very compact and well fired, and moreover extremely durable, for those made upwards of 1500 years since are as firm at the present day as when first made. Bonding tiles were used to bind the courses of stone firmly together, and in the walls of Roman buildings we usually find several courses of Kentish rag, or other stone, and then a double row of these bonding tiles. They were also used to form the arches over doors and windows. One of these tiles in the author's possession, measures 15$\frac{6}{10}$ inches in length, 10$\frac{3}{10}$ inches in breadth, and 1$\frac{3}{10}$ of an inch in thickness. They are generally marked with semi-circles at one of their ends. The hypocaust tiles are square, and were used for constructing the pillars which supported the floor above the hypocaust and between which the flames of the furnace permeated. They are frequently stamped with the name of the legion or cohort which was at the time stationed at Londinium. Fig. 36 is a hypocaust tile, inscribed P.PR.BR. It was taken from a Roman Building in Queen Street, Cheapside, in 1850. Size 7¾ inches square.

FIG. 36.

Flue tiles are of various dimensions, but usually quadrilateral, long, and hollow, with lateral apertures for the heated air to pass through. They were placed one upon another along the inner sides of the walls to convey hot air from the hypocaust to distant rooms. They are generally ornamented with incuse patterns of geometrical figures, and diagonal or wavy lines, the object of which was to make the cement adhere more firmly.

FIG. 37.

Fig. 37 was discovered in London, in August, 1846. Large quantities of tubular draining-tiles have been discovered in and about London, fitting into each other, and cemented, as at the present day. Roof-tiles were made with longitudinal edges turned upwards; these, when placed side by side, were fastened together by semi-cylindrical tiles, larger at the lower end, which overlapped the narrow end of that placed next to it.

Cinerary urns are more frequently found without the city walls; the usual form is like that annexed. Fig. 38 contained bones, charcoal, and wood ashes. Another vase found with this by the Author, in Wells Street, Jewin Street, a few yards from the circular bastion of the old Roman wall, (which may still be seen in Cripplegate church-yard), contained about seventy silver denarii, ranging from the Emperor Galba to the Empress Faustina Senior. They were all well preserved; those of the early emperors were slightly worn from circulation, but the latter coins of Antoninus Pius and Faustina seemed fresh from the die; from which circumstance we may infer that they were buried in the reign of Faustina A.D. 140.—*Vide British Archæological Journal, vol.* ii., *page* 272.

FIG. 38.

The next illustration, Fig. 39, is a Roman terra cotta figure of a boy on horseback; another found by the Author was a rattle in form of a helmeted head. Clay statuettes are also discovered of heathen deities, but the penates are usually of bronze. Another terra cotta figure of a child, No. 40, is of

FIG. 39.

FIG. 40.

much better work than the preceding: the drapery hangs in graceful folds round the upper part of the figure. This was found also in the Metropolis.

THE

VASA FICTILIA OF ENGLAND.

PART II.

Mediæval Earthenware Vessels.

From the seventh to the fifteenth century, a period of nearly eight hundred years, but few examples of pottery that can with certainty be appropriated, have been handed down to us, and when they do occasionally appear in the excavations in and about the metropolis, there are so few distinctive characteristics about them that it is almost vain our attempting to identify them with any particular century within this wide range. We will, however, endeavour to clear up a portion of the mystery which has hitherto enveloped these Mediæval earthenware vessels. It must be remarked that we are to consider them merely in regard to their utility and domestic œconomy, and not to their elegance of form, or fineness of material, for in those respects they present a lamentable decline from the Greek and Roman periods, when even vessels of the coarsest clay had a pleasing effect. We do not therefore speak of them as works of art, but as of homely manufacture and domestic use, which, from their fragile nature and comparative insignificance as to value, have in few instances, withstood the shock of time, or been thought worthy of pre-

FIG. 41.

1. A wide-mouthed jug of brown earth, glazed all over, the foot ornamented with indentations—6 inches high.
2. Jug of reddish brown earth, of rude manufacture, unglazed—6 inches high.
3. Jug of yellow clay, glaze of the same colour on the upper part—8 inches high.
4. Pot of reddish earth, unglazed—5 inches high.
5. Jug of light-coloured clay, glazed on the upper part—6 inches high.
6. Bottle of slate-coloured glaze—5½ inches high.
7. Pot of red earth, unglazed—7 in. high.
8. Pot of yellowish earth—5 inches high.
9. Jug of cream-coloured clay, yellow glaze, mottled with green on the upper part—6 inches high.
10. Straight-sided vessel of yellow earth, slightly glazed—6 inches high.
11. Jug of yellowish clay, with green glaze on the upper portion—6 inches high.

servation. These fictile vessels are extremely rare, and it is a matter of considerable difficulty to appropriate them to their particular era. It is only by comparison that we are likely to arrive at any satisfactory result.

As a reference to the Norman and early English manuscripts will materially assist us in our inquiries, a few of the more striking forms of Norman earthen cups are selected from various manuscripts,* which by comparison with many of those hereafter engraved, will enable us to identify them as belonging to that period.

FIG. 42.

1 2 3 4 5 6

A point that requires investigation is the glazing on these vessels, and when it is probable this mode of application, either as a means of decoration or utility, was revived, if it were ever entirely lost? The green glaze appears to have been intended more for use than ornament, as it seldom covers the entire surface of the vessel, but only round the inside of the lip and upper portion of the exterior, where the liquids would come in immediate contact, or might be spilt over; this could not result from accident or decay. Imperfections or blemishes in the ware are generally covered over with a spot of glaze.

It is surprising the great depth at which these fictile vessels with a light green mottled glaze have been found in excavations; in some instances they have been discovered mixed with

* Strutt's "Horda Ang."

FIG 43.

12. Pitcher with narrow neck, the lower part coloured black, above of yellow green glaze—holds three quarts.
13. Vase of light brown earth, unglazed—8 inches high.
14. Early unglazed jug, with straight sides, of cream-coloured earth, holds three pints—11 inches high.
15. Ale pot, covered with black glaze, having two handles, placed close to each other for the convenience of passing round a table, holds about a quart—11½ inches high.
16. Vessel of Norman form, covered entirely with black glaze—11½ inches high.
17. Jug of reddish-brown earth, and dark green glaze, with touches of yellow, partially applied in a wavy or festoon pattern—7½ inches high.
18. Large water pitcher of brown clay, unglazed, holds ten pints—10¾ inches high.
19. Pitcher of brown earth, unglazed, holds a quart—8 inches high.

Roman remains. Fig. 44 is a water-pitcher, with mottled green glaze on the upper part, it is ten inches high, and was discovered at a depth of twelve or fourteen feet, in Queen Street, Cheapside, in August, 1842. Vessels of similar form are represented in an illuminated manuscript of the eleventh century (*Cotton MSS., Nero*, C. IV), where servants are taking pitchers from the cupboard, filling them with water, and carrying it to the Saviour to be changed into wine, at the marriage at Cana. Mr. Wellbeloved, in his *Eburacum*, says, that with undoubted remains of Roman earthenware he frequently found fragments and entire vessels of a coarse sort, generally of a yellowish white clay, with a strong glaze of various shades of green, and adduces several instances; he states, that at Carlisle, fifteen feet below the surface, and beneath several fragments of Samian ware, were discovered two ancient pitchers, which inclined him to regard them as the work of Roman potters. Without admitting these pitchers to be Roman, these circumstances tend to prove the great antiquity of the particular sort of glazing in question, and that it was used much earlier than has been supposed. An Etruscan or Roman lagena here given, with one handle, is evidence in favour of that opinion. The mouth of this

FIG. 44.

FIG. 45.

jug is pinched at the sides into the shape of a leaf, forming a spout for the liquor to be poured off in a small stream; the front is ornamented by lines (cut with some sharp instrument), representing a fish, the fins of which are coloured with a green glaze, as also the lip and the wavy pattern which runs down from the top to the bottom; the ground is of a black glaze. A Roman cinerary urn, found in Queen Street, Cheapside, in 1842, had on the inner surface of the mouth a green glaze, and a spot or two on the exterior surface, as though some had been accidentally spilt; and a Roman lamp, the inner part of which is evenly and brilliantly glazed of a green colour, the outside having been so originally, but now partially rubbed off. To the latter two it may be urged, that this appearance was the result of vitrification, caused by intense heat; and such may perhaps have been the fact: but the jug is more conclusive, as it is very improbable (even supposing it to have been subjected to a great heat) that it should be coloured in a pattern.

Fig. 46 is a very early specimen of a pilgrim's bottle, partaking much of the form of the short and flat Roman amphora,

FIG. 46.

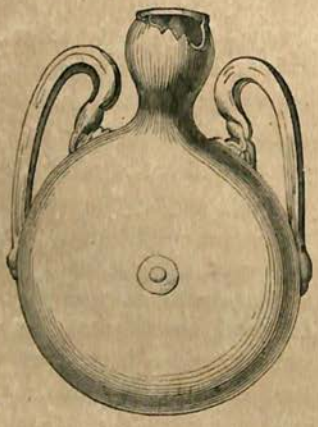


FIG. 47.

No. 31 before given. It is of cream-coloured ware, unglazed, 10 inches high. The two sides of this bottle are separately turned and joined together in the line of the two handles. Found in Cannon Street, 1851.

Fig. 47 is a tall early English jug of the Norman form; it is of light-coloured clay, partially covered with a yellow glaze, quite perfect, and of large capacity, being 16½ inches high. Cannon Street, 1853.

Fig. 48, a jug, 8 inches high; cream colour body, upper part covered with transparent glaze spotted with black. Found at London Wall, 1844. A jug of this form was discovered in Friday Street, with pennies of Henry III. and Edward I. Its date may therefore be assigned to the latter part of the thirteenth century. (*See C. R. Smith's Catalogue of London Antiquities*, p. 114).

FIG. 48.

FIG. 49.

Fig. 49, a costril, 10 inches high, with two projections on each side, pierced for passing a cord or strap, for suspension, like a pilgrim's bottle. Red body, glazed in a marbled pattern with white and red. Found in London, August, 1850.

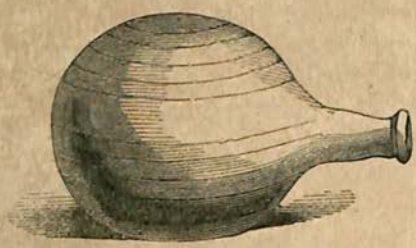
The gourd, pumpkin, cocoa-nut, and other fruits with a hard rind or shell, were undoubtedly the most primitive vessels, being naturally formed ready for use: and most of the forms of the fictile ware are derivable from this source. It

would be an interesting task to pursue this subject further. We should probably find, that in those countries where a particular fruit was most abundant, the fictile vessels would partake of its figure and ornamentation. The gourd and cocoa-nut were in common use in England; there are frequent allusions to them. "A standing gilt nutt" is mentioned in the will of Sir Thomas Lyttleton, A.D. 1480; and in various inventories of Wolsey, Queen Elizabeth, etc, In Chaucer (*Canterbury Tales*), the manciple says to the cook:

"I have here in my *gourd* a draught of win."

In the "Comptes Royaux de France" 1391, we read "Pour ij seaux et j *courge* ferrez, pour porter l'eaue es chambres de Madame Ysabel et Madame Iohanne de France xs.;" and in the inventory of Margaret of Austria, 1524, "Deux grosses pommes et ung concombre de terre cuyte, paincts."

FIG. 50.



The annexed cut represents a gourd shaped bottle of brown earth, unglazed; perhaps, a costril, used by travellers to carry liquids: it is slightly flattened on one of its sides to prevent it rolling, but cannot be placed in an upright position.

The pomegranate and pine-apple were favourite subjects of imitation for cups; many of which, from their expensive workmanship, have withstood the general wreck consequent upon the change of fashion. The following is a description of one presented to Queen Elizabeth: "A cuppe of silver guilt, shutting and opening in the middest, pomegranade fashion, the handle being a wheat eare." In like manner, other natural productions, such as horns of beasts, eggs of ostriches, shells, &c., were formed into drinking-cups, and were the types of earthenware vessels, which partook more or less of their form.

From the recent examination of Saxon graves, much

valuable information has been gained for the historian and antiquary with regard to the manners and customs of that people. The earthen vessels which have been discovered are generally of a very rude character, with some few exceptions; but this is not the case with the glass cups, which possess a degree of elegance in their form and design. The late Mr. Rolfe of Sandwich had one in his possession, discovered in a Saxon grave near Ramsgate;* and a similar specimen was found by Mr. Dennet, in the Isle of Wight.† One peculiarity of these glasses is, that they cannot be placed upright upon the table, but must be held in the hand until emptied of their contents; they seem to partake of the character of the horn, in their elongated and pointed form.

The descriptive notices of earthenware vessels by which they can be identified, or from which we can ascertain the name any particular form was designated, are very scanty. Earthen bowls and dishes were, no doubt, common; but we rarely meet with notices of them; as from their comparative insignificance, they were seldom enumerated or described in inventories. Bowls are frequently alluded to without mentioning the material of which they were made. Earthen pitchers and pots were in very general use amongst all classes during the middle ages.

In the payments of the executors of Eleanor, wife of Edward I., in the thirteenth century, is the following entry:—"Item, Julianæ *La Potere*, pro ccc. *picheriis* viijs. vid." And in the same document we have a record of the payment: "Item, Johanni *Le Squeler*,‡ pro M^le^. et D. discis, tot platellis, tot salseriis, et cccc. *chiphis*. xlijs."

Some earthenware vessels have been discovered in England, which, although of a rude character, have certain peculiarities

* "Archæological Album," by Thos. Wright, Esq., p. 207.

† Transactions of The British Archæological Association at the Winchester Congress, p. 152.

‡ The *squeler* was a seller of *esqueles*, from the French word *écuelle*, a porringer, dish or basin. Hence, the department in large establishments where these vessels were kept and cleaned was termed a *squelery* (scullery.)

enabling us to appropriate them to their approximate date. The glazed earthenware pitcher, Fig. 51, was found in making an excavation at Lewes. It is in the form of a mounted knight, and is 10 inches high, by 11½ inches long. Its capacity is about a quart, and has evidently been used to contain liquids, which could be introduced at the crupper of the horse and discharged through the mouth, while a hole at the top of the rider's head served as a vent. The figure has a flowing beard, long toed chausses and prycke spur of the early part of the thirteenth century, for which abundant authorities will be found from Henry III. to the earlier part of Edward I. The vessel was originally covered with a coarse green glaze, much of which has been worn away by use. The horse's legs were probably never longer than they are now. It is in the possession of Mr. W. Figg, of Lewes."*

FIG. 51.

The next illustration, Fig. 52, represents a curious early English jug of the fourteenth century, found in an excavation in Cateaton Street, in 1841, belonging to Mr. A. C. Kirkman.† It is also of earthenware, entirely covered with a coarse green glaze, its capacity is equivalent to about a quarter of a pint. Under the lip is a face, the resemblance of which to the heads represented on the English coins of the three first Edwards is too obvious to escape attention, and when it was shewn to Sir Samuel Meyrick, he at once pointed out the reverse curls of the beard as the fashion in the time of Edward II, and referred to the effigy of that King figured in Stothard's *Monumental Effigies*, in corroboration of this opinion. Specimens of fictile vessels of the Mediæval period are extremely rare, and although the fabrication of such as have hitherto been

* British Archæological Association Journal, Vol. II., p. 343.

† Ibid. Vol. III., 63.

FIG. 52.

brought to light is rude and coarse, they possess a high degree of interest from the circumstance of their representing, for the most part, something the artist was accustomed to see and imitate. This is evidently the case with these two specimens.

In the fourteenth, fifteenth, and sixteenth centuries, jugs were very commonly ornamented with heads beneath the lips or spouts; we have given an illustration of one of the fourteenth century, and the Bellarmines of the sixteenth will presently be spoken of; an allusion to a similar vessel from an inventory of the Duke of Burgundy, in 1467, is here quoted, which was sufficiently valued to be mounted in silver and gilt.

"Ung hault *goblet de terre*, ouvré et chiqueté, à ung visaige d'un heremite, garny au dessus et au dessoubs d'argent doré, et le couvercle aussi d'argent doré."

A very interesting discovery was made at Lincoln of some terra cotta moulds which had been used by a potter of the fourteenth century for impressing these ornamental heads on the glazed jugs of the time. They were found with numerous fragments of pottery near the remains of a kiln. From the head dresses and disposition of the hair and beard they evidently belong to the reign of Edward III. The mode in which these heads were applied is shown by an impressed fragment of glazed ware found with them; they are in the collection of Mr. Arthur Trollope at Lincoln.

In the *Manners and Household Expenses* of Sir John Howard, 1466, there occurs the following entry: "Wateken bocher of Stoke delyverd of my mony to on of the *poteres* of Horkesley ivs. vid. to pay hemselfe and is felawes for xi dosen potes."

The *Household Book* of the Earl of Northumberland, in 1512, gives us a pretty correct idea of the manner of living at the beginning of the sixteenth century, which, for such a noble family, astonishes us at the humble and unostentatious display made at the table; hence, it appears that *treen*, or wooden trenchers and pots of earth, were commonly used at the tables of the dependants. The former were not easily to be broken; but the case was different with the earthen pots, which, from their fragile nature, were, it seems, a continual source of expense: it was therefore ordered, that—"Whereas *erthyn potts* be bought, that *ledder potts* be bought for them for serving of lyveries and meallys in my lord's hous."

Harrison,* who wrote about the year 1579, gives us an account of the earthen pots which were in use in his time; he says—"As for drinke, it is usually filled in pots, goblets, jugs, bols of silver in noblemen's houses, also in fine Venice glasses of all forms, and for want of these elsewhere in *pots of earth* of sundrie colours and moulds, whereof many are garnished with silver, or at the leastwise in pewter."

In the books of the Drapers' Company,† there is a description of an election feast in the year 1522, where, after describing the order in which they sate, and other matters, goes on to inform us, that—"At the said high board, were salvers of bread, pears, and filberds, placed upon the tables before they sat down; as also *green pots* of ale and wine, with ashen cups set before them at every mess; but they had gilt cups for red wine and ipocras." The green pots here mentioned were doubtless earthenware pitchers, ornamented by a green glaze; for we read in the Losely MSS. (*Kempe*, p. 300), that in the sixteenth century "the gentlemen of the Temple drank out of *green* earthen pots made from a *white clay* found at Farnham Park."

An English *costril*, or flat round bottle, of the time of Henry VIII, with four loops, made of a fine description of pottery, and covered with a bright green glaze, was found in

* "Description of England," Book II, cap. 6.

† Herbert, Vol. I, p. 442.

London, and formed part of Mr. Roach Smith's collection now in the British Museum. It is ornamented in relief on one side with the royal arms (England and France quarterly) within a double rose, surrounded with the garter and surmounted by a crown; the supporters are a dragon and a greyhound, and the inscription, "DNE SALVUM FAC REGEM REGINAM ET REGNUM." On the reverse side of the bottle are four medallions, one contains a heart and three daisies with the motto "LEAL," another the monogram "I.H.S.," and the others radiated ornaments. From the mottoes and supporters it is clearly of the reign of Henry VIII.

Pepys, in his *Diary*, (29th October, 1663)—being present at the Lord-Mayor's dinner—says: "I sat at the merchant strangers' table, where ten good dishes to a mess, with plenty of wine of all sorts; but it was very unpleasing that we had no napkins nor change of trenchers, and drunk out of earthen pitchers and wooden dishes (cups.)"

From these quotations, it appears probable that pitchers and large pots were usually made of earth and leather; while the cups or dishes, out of which the liquor was drunk, were of ash; or sometimes, among the more opulent, from cups or tankards of silver.

> "His cupboard's head six earthen pitchers graced.
> Beneath them was his trusty tankard placed."—*Dryden's Juv.*

In the orders and regulations for the royal household of Edward IV,* "The orders for the picher house" are—"The butler *for the mouthe* delyverythe nightly, at the buttery barre for the kynge for *all nyght;* with the ale in *new ashen cuppes,* and two other for the watche, which of ryghte should be delyveryd againe at the cupborde in the mornynge, *with the pottes* to serve men of worshippe in the halle; when other men of worshippe bring to this office theyre old soyled *cuppes of ayshe,* to have new." And again, in the *Expenses* of Sir John Howard,† in the fifteenth century: "Item, paid to a nother *turnere* for ije. drynkng bolles, viijs."

* "Liber Niger," page 78.

† "Manners and Expenses of England," page 527.

We have before observed, that although earthenware is frequently found and was made in England at a very early period in the form of pitchers, jugs, and occasionally drinking cups, yet it does not appear to have been applied to the fabrication of plates. The Romans had their pateræ as well as bowls for use at their tables, usually of the fine red ware called Samian, but we rarely find them amongst the *débris* of table ware of the middle ages. Thin plates of such earthenware as the jugs were made of previous to the sixteenth century, would be liable to break with the least violence, and some more durable material would be selected, as metal or wood, and we accordingly find the latter in vogue for ordinary purposes. In the houses of the nobility these were of gold or silver as now; but trenchers of wood were in general use among all classes. In the *Dictionary of John de Garlandia*, A.D. 1080, they are described "ROTUNDALIA, *gallice* taillieurs (trencheurs) et dicuntur a rotunditate." These plates were so called because they contained the *tranche* or slice of bread on which the meat was placed by the *ecuyer trenchant*, or carver, and passed to the guests. Instructions are given in the "*Menagier de Paris*," 1393, and in the "*Boke of Kervying*" as to the manner of cutting the bread, the latter says, what the duty of the *butler* and *panter* is: "Ye must have three pantry knives, one to square trencher loaves, another to be a *chippere*, the third shall be sharp to smooth *trenchers;* then chyppe your sovereign's bread hot, and all other bread let it be a day old, household bread three days old, trencher bread four days old." In the same book much stress is laid upon the cutting of bread into *trenchers* or slices, in the placing of which the estimation of the guest was to be borne in mind, a person of high degree had five, another of lower station four, and so on.

The price of these wooden trenchers was about four shillings the hundred. In the *Household Expenses* of Sir John Harrington, 1467: "Paid to a turnere for iijc platters, price the C iiij*s*," and in the "*Privy Purse Expenses of Henry VIII*," 1532: "Item paied to one of the marshalls of the kinges halle for xxviij dosen cases of trenchars delivered to the pantry xlvj*s* viij*d*."

The fruit trenchers were also of wood, carved or painted with ornaments and foliage, containing devices and rhyming sentences; they were usually fitted in a case which contained a set of six. 1589. "There be also another like epigrams that were usually sent for new year's gifts, or to be printed, or put upon banketting dishes of sugar plates—we call them poesies, and do paint them now-a-dayes upon the back-sides of our fruit trenchers of wood."*

About the end of the fifteenth or beginning of the sixteenth century vessels of pewter almost superseded the use of treen or wood for the ordinary use of the household. There were two sorts, the common pewter and the *counterfeit vessels*, the latter being plated or washed with silver "à facon d'argent." England furnished the best pewter, and the reason why it attained such celebrity was the establishment of a company in 1474, which had the power, granted in 1534, of inspecting and stamping all articles manufactured in England in a similar manner to gold and silver plate.

Harrison in his "*Description of England*," 1570, says—"Our Countriemen in time past, imploied the use of pewter only upon dishes, pots, and a few other trifles for service here at home, whereas now they are growne into such exquisite cunning, that they can in manner imitate by infusion anie forme or fashion of cup, dish, salte, bowl or goblet, which is made by Goldsmith's craft, though they be never so curious, exquisite and artificially forged. Such furniture of household of this metal as we commonly call by the name of vessel, is sold usuallie by the garnish which doeth containe xij platters, xij dishes, (cups) 12 saucers, and those are either of silver fashion or else with brode or narrow brims, and bought by the pound, which is now valued at six or seven pence, or peradventure at eight pence."

The *cruskyn*, or *cruske*,—called also cruce, creuse, and croise,—was a drinking cup of earth. Roquefort thus gives the signification of the old French word, "Creusequin.—Coupe, gobelet, vaisseau servant à boire." The cruskyn of

* "Art of English Poesy."

earth is frequently mentioned in inventories of the fourteenth century; thus, in the Kalendar of the Exchequer, 1324,—"Un *crusekyn* de terre garni d'argent, a covercle souz dorrez od iiij escuchions as costes de divers armes du pris, viij*s*."* Un cruskyn de terre blank hernoissez d'argent endorrez ove covercle enbatell, enaymellez dedeins ove j babewyn pois ij lb."† In a manuscript in the possession of Sir Thomas Phillips, we have also a little cruskyn of earth, with the foot and cover gilt and enamelled; and a pot of silver, "au guyse d'un *cruskyn*."

The same word is still used in Ireland to denote a small pot or cup, thus—"a *cruiskeen* of whiskey." In O'Brien's *Irish Dictionary*, the word is rendered "a small pot or pitcher", *een* being the Irish diminutive; hence, a small cruisk or cruske. The final syllable was omitted subsequently, and it was called a cruce.

"They had sucked such a juce
Out of the good ale *cruce*,
Wherein they found no dregges,
That neyther of them his hed
Could carry home to his bed
For lack of better legges."—*The Unluckie Firmentie.*

The modern French word *cruche*, comprises all earthenware pitchers and jugs. The *crock* was larger than the cruce. It is spelt crokke in *Piers Ploughman*;‡ and Chaucer thus uses the word: §

"And when that dronken was all in the *crouke*."

The *godet* was, according to Cotman, "an earthen bole, a stone cup or jug"; it seems to have been a small earthenware cup or tankard. The calix of a flower is called in the French language, *godet*. The name occurs in several inventories of the fourteenth century. Among the stores for the king's ship, *The George*, in 1345, is an entry for nine Godettes, called "flegghes," vs. iij*d*.; and a large godett for the king, xij*d*.‖

* "Kal. Exch." vol. iii, 128.
† Ib. iii, 319.
‡ "Vision," line 13516.
§ "Reeves' Tale," line 4156.
‖ Sir H. Nicolas' "History of the British Navy," vol. ii. 173.

It was in succeeding times called a goddard. Stowe, speaking of "Mount Goddard-street, in Ivie-lane," says, "it was so called of the tippling there; and the Goddards mounting from the tappe to the table, from the table to the mouth, and sometimes over the head." Gayton* mentions—

> "A goddard or anniversary spice bowl
> Drank off by the gossips."

Florio (page 80) has "a wooden godet or tankard;" and the following quotation (*temp.* Henry VI) shows it partook of the form of the wooden mazer: "Also ij litil *masers* called *godardes* covered, and another litil maser uncovered."†

The *costrel* was a closed portable vessel or flask of earth or of wood, having projections on either side, with holes, through which a cord or leathern strap passed, for the purpose of suspending it from the neck of the person who carried it. It is spelt *costret* in *MS. Lansd.* 560, fol. 45; also, in *Richard Cœur de Lion.*‡

> "Now steward, I warn thee,
> Buy us vessel great plenté,
> Dishes, cuppes and saucers,
> Bowls, trays and platters,
> Vats, tuns and *costret.*"

FIG. 53.

It is derived from the old French word *costeret*, from its being carried by the side; and was probably a measure or allowance of beer carried by a traveller, or given to a working man for the day. Fig. 53 is a very early specimen of such a vessel; it has been originally covered with a bright red glaze, variegated with white streaks, and on each side are two projections, and holes for suspension, by means of a leather strap or cord; it holds a pint, and is eleven inches high.

* "Festivous Notes on Don Quixote."
† "Kal. Exch." vol. ii, p. 251. ‡ Ellis, "Met. Rom." 300.

The other cut, Fig. 54, represents a variety not quite so early; the upper part is covered with a green glaze; it also contains a pint. These were carried by pilgrims, travellers, and shepherds, pendent by their side along with the scrip:

"A bolle and a bagge
He bar by his syde,
And hundred of ampulles*
On his hat seten."—*Piers Ploughman.*

FIG. 54.

Sometimes it was carried at the end of the bourdon, or staff, which had a crook to receive it. The wooden barrel which the labourer carries with him when he goes to work, is called at the present day in the Craven dialect, a *costril.*

The *jubbe*, spoken of by Chaucer, was a sort of jug, which held about a quart or more:

"With bred and chese and good ale in a *jubbe*,
Sufficing right ynow as for a day."†

Again:

"A jubbe of Malvesie."‡

The *juste*, according to Roquefort, was a vase, pot, or a sort of measure for wine:—these vessels were of earth; but more frequently of silver; sometimes of gold. In the Kalendar of the Exchequer, *temp.* Henry IV: "Item, j autre *joust* d'argent enorrez ove les scochons des diverses armes ove botons de curall et cristall ove une covercle rouge sur le sumet."§ And in an inventory of Charles V. of France, A.D. 1379, under the head of "Golden vessels," we have—"Six grandes *justes* à un email rond de France, cxxviij marcs:"

Oriental porcelain was known in Europe at a very early

* The ampulles were small oblong vessels of glass, carried by pilgrims in the middle ages; sewn to the hat and other parts of their dress, in token of having visited some particular shrine.

† Chaucer, line 3628. ‡ Chaucer, line 13000.

§ "Kal. Exch." ii, 86.

period: the first positive mention we have of it, occurs in an inventory of effects of the Queen of Charles Le Bel, King of France, who died 1370: "Item, un pot à eau de pierre de *porcelaine*, à un couvercle d'argent et bordé d'argent doré, pesant j marc, iiij ounces, xvij estellins, prisié xiiij fr. d'or."

Among the original letters edited by Sir Henry Ellis,* we read of a present of "iij potts of erthe payntid callyd *porseland*." It is also distinctly spoken of in 1587, as a present to Queen Elizabeth, mounted in silver and gold; "Item, one cup of grene *pursselyne*, the foote, shanke, and cover, silver guilte, chased like droppes." "Item, one cup of pursselyne th'one side paynted red, the foote and cover silver guilte." "Item, one porrynger of white *porselyn*, garnished with golde, the cover of golde, with a lyon on the toppe thereof, 38 oz."

It was, doubtless, at this time much esteemed, on account of its scarcity; and this may be inferred from Shakespeare's allusion to it,†—"Your honours have seen such dishes; they are not *china dishes*, but very good dishes."

It did not at this time come direct from the East Indies, but from Venice. "China mettall" is described in Minsheu's *Spanish Dialogues*, as "the fine dishes of earth, painted, such as are brought from Venice." China ware was not generally imported until 1631, when the East India ships made it an article of commerce: shortly after which, a heavy duty was laid upon it by Cromwell,—viz., twenty shillings on every dozen under a quart, and sixty shillings on those of a quart and upwards.

Ben Jonson‡ says: "Ay, sir! his wife was the rich China-woman, that the courtiers visited so often." In his time the China trade had not been long opened, and "China houses" were much resorted to, for the purpose of purchasing the ware for presents; they are also frequently mentioned by writers of the time as places of assignation.

The following vessels, from an inventory of the jewels, etc., in the Castle of Edinburgh, 1578, were probably China ware.

* Vol. ii, p. 242. † "Measure for Measure," act ii, sc. 2.

‡ "Silent Woman," act i, sc. 1.

The Anglo-Saxon word *Lame* or *Laim*, signifying *loam, mud,* or *clay.* "Twa flaconis of *layme* anamalit with blew and quheit, and ane all blew." And in another account of the Queen of Scot's "moveables" under "vesshelis of glasse," 1562: "Item, a figure of ane doig maid in quhite *laym.*" "i basing and lair with aips, wormes, and serpents." "One lawer with a cowp and a cover of copper enamallit."

The *Bellarmine*, or *long-beard*, here represented, was a description of jug of stone ware, which being of peculiar ornament and form, has misled many from its antique appearance. One was engraved a short time since in the *Illustrated London News*, and attributed to the Saxon era. This vessel, which from the reasons below stated, we have called the *Bellarmine*, was a stone pot or jug, with a wide spreading belly, and a narrow neck; on the top of which was represented a rudely executed face, with a long flowing beard, and a handle behind. The belly in front was ornamented with a device, or a coat of arms of some town in Holland, or Germany; sometimes only a crest; of a mottled brown colour, glazed all over, and being of stout substance and hard texture, exceedingly durable.

FIG. 55. FIG. 56.

These vessels were in very general use in the sixteenth and seventeenth centuries at public-houses and inns, to serve ale to the customers. The largest, or "Galonier," twelve inches high, contains eight pints; the next or "Pottle-pot," about nine inches and a half high, holds four pints; another, eight inches and a half high, a quart; and the smallest, six inches in height, one pint. Fig. 55 (a pottle-pot) bears a shield quartered, with the arms of Cleves, March, Ravensburg, and

Mœurs. One of these vessels bears the date 1589, struck upon it above a coat of arms; another, which was in the possession of the late Mr. Kempe, had a venerable bearded visage, and underneath a shield (which bore on a pale three mascles) was the date 1594. An interesting fact connected with this, was its being found on the site of the Old Boar's Head Tavern, in Eastcheap. Some have the arms of Amsterdam,—*gules*, on a pale, *or*, a pale *sable;* charged with three saltires, *argent*,—others of Prussia, Germany, etc. They are frequently alluded to in old plays; and the following description can leave no doubt as to its identity; and will justify us in christening it anew, as we have done. It occurs in the *Ordinary*, act iii, scene 3:

"Thou thing,
Thy belly looks like to some strutting hill,
O'ershadowed with thy rough beard like a wood:
Or like a larger jug, that some men call
A *Bellarmine*, but we a *Conscience;*
Whereon the lewder hand of pagan workman
Over the proud ambitious head hath carved
An idol large, with beard episcopal,
Making the vessel look like tyrant Eglon."

Another passage in the same play again alludes to this jug; where a man, after having partaken rather too freely of its contents the night before, is advised thus in the following couplet:

"First to breakfast, then to dine,
Is to conquer Bellarmine."

Meaning, that the effects of the previous evening's potations and excesses are not dissipated until after a breakfast and a good dinner.

In *Epsom Wells*, (act iv, sc. 1), Clodpate, after pushing about the cups of true English ale, says: "Uds bud, my head begins to turn round; but let's into the house. 'Tis dark, we'll have one *Bellarmine* there, and then Bonus Nocius."

This jug was so named after the celebrated cardinal, Robert Bellarmin, who about that time made himself so conspicuous by his zealous opposition to the reformed religion. He was

born A.D. 1542, and died 1621. He was sent into the Low Countries to oppose the progress of the Reformers, and he consequently received his share of hatred and derision from the Protestants, and there were few men of talent who did not enter the lists against him. The controversy was maintained with great vigour, and its rancour was manifested by satirical allusions, like this of the bottle. His biographer Fuligati says, "he was very short of stature and hard-featured," and that "his soul was conspicuous in every feature of his face." If we can in any way rely upon the portraits of him thus handed down to posterity, he must indeed have been exceedingly hard-featured.

Ben Jonson, in *Bartholomew Fair*, (act iv, sc. 3), says of a man who was overcome with liquor: "He hash wrashled so long with the bottle here, that *the man with the beard* hash almosht streek up hish heelsh;" and to the same vessel he also compares a host in the *New Inn:*

> "Who's at the best, some round grown thing *a jug*
> *Fac'd with a beard*, that fills out to the guests."

In the *Gipsies Metamorphosed*, the same author gives the following humorous derivation of the form of these stone jugs. In the *Induction*, one of the gipsies thus apostrophizes the audience: "Gaze upon this brave spark struck out of Flintshire, upon Justice Jug's daughter, then sheriff of the county, who running away with a kinsman of our captain's, and her father pursuing her to the marches, he great with justice, she great with jugling, they were both for the time turned stone, upon the sight of each other here in Chester: till at last (see the wonder), a jug of the town ale reconciling them, the memorial of both their gravities,—*his in beard*, and *her's in belly*,—hath remained ever since preserved in picture upon the most stone jugs of the kingdom."

Cartwright also, in the *Lady Errant*, mentions them:

> "The greater sort they say
> Are like *stone pots, with beards that do reach down*
> Even to their knees."

These passages, which have hitherto appeared obscure to the commentators, are, henceforth easily explained.

We find in *Lansdowne MSS.* (108, fol. 60), a letter, relating perhaps to them, which, as it seems a curious document, is here quoted at length, from a person of the name of Simpson, praying he may be allowed the sole importation of stone drinking pots, addressed to Queen Elizabeth.

"The sewte of William Simpson, marchaunt.—Whereas one Garnet Tynes, a straunger livinge in Acon, in the parte beyond the seas, being none of her ma^tie^s subjecte, doth buy uppe alle the pottes made at Culloin, called *Drinking stone pottes* and he onelie transporteth them into this realm of England, and selleth them: It may please your ma^tie to graunte unto the sayd Simpson full power and onelie license to provyde, transport, and bring into this realm the same or such like drinking pottes; and the sayd Simpson will putt in good suretie that it shall not be prejudiciall to anie of your ma^tie^s subjects, but that he will serve them as plentifullie, and sell them at as reasonable price as the other hath sold them from tyme to tyme.

"Item. He will be bound to double her ma^tie custome by the year, whenever it hath been at the most.

"Item. He will as in him lieth drawe the making of such like potte into some decayed town within this realm, wherebie manie a hundred poore men may be sett a work.

"Note. That no Englishman doth transport any potte into this realm, but onlie the said Garnet Tines; who also serveth all the Lowe Countries and other places with pottes."

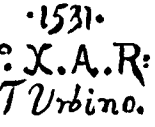
Whether this tempting offer to "double her majesty's custome by the year, when at the most," had any effect upon the government, or whether Simpson succeeded in his suit, and any were ever made in England, we have not been able to ascertain. From the quantities which have been found among the *débris* of the great fire of London, and throughout England, it is evident they were in very general use, which their durability and small cost would tend to insure.

MARKS AND MONOGRAMS.

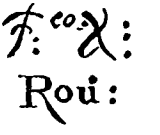
MAJOLICA.

Italy.

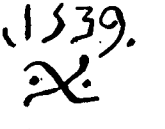
THE Ceramic Art was patronized here by the princely House of Urbino for two hundred years, and it arrived at great perfection under Duke Frederic de Montefeltro, 1444, his son Guidobaldo, and Francesco Maria della Rovera, Guidobaldo II, and Francesco Maria II, who died 1631, with whom died also the art of making pottery in Urbino.



URBINO. Francesco Xanto Avelli da Rovigo in Urbino. Inscribed on a plate in the Museum of Art, South Kensington.



URBINO. Francesco Xanto Avelli da Rovigo in Urbino. Inscribed on a plate in the Museum of Art, South Kensington.



URBINO. By Xanto; subject on a plate, the sword of Damocles.

URBINO. By Xanto, on a tazza with arabesques.

URBINO. Tazza with mythological subject.

URBINO. By Xanto. On a dish, with portrait of Laura, on blue ground.

URBINO. Fra. Xanto Avello Rovigense. On a plate, representing the fall of Dædalus, finely lustred. In Mr. Amhurst T. Amhurst's Collection.

F. X. A. R. IN VRBINO 1531

URBINO. By Xanto. On a plate, dated 1531. Bernal Collection. Old man, Cupid, and female with a lute. In centre a coat of arms, with Hercules.

FRANCESCO XANTO. AVELLI DA ROVIGO. VRBINO PINSE 1531.

URBINO. On a plate; subject, Æneas and Anchises. Bernal Collection, now in the British Museum.

NELLA-BOTEGA DI GVIDO DVRANTINO IN VRBINO 1535

URBINO. Dish, with Jupiter and Semole. Bernal Collection, now in the British Museum.

FRANCESCO DVRANTINO VASARO 1553

URBINO. On a cistern, painted with subjects after Giulio Romano. Narford Collection.

FATE IN BOTEGA DI GVIDO MERLIGNO VASARO DA VRBINO IN SAN POLO ADJ. 30 DI MARZIO 1542.

URBINO. On a dish, with the signs of the zodiac round the rim. Signed at the back.

FATTO. IN BOTEGA. DI GVIDO MERLINO. IN VRBINO 1550.

URBINO. On a plate; subject, Holofernes. Campana S C 13.

FATE IN BOTEGA DI GUIDO DI NERGLINO.

URBINO. On a large dish; Mark Antony and naval engagement. Brunswick Museum.

FATTO IN BOTEGA DI Mº GVIDO FONTANA VASARO IN VRBINO.

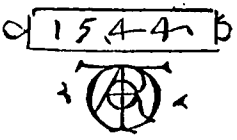
URBINO. Guido Fontana, son of Orazio. On a plateau, in M. Fountaine's Collection, Narford.

FATE IN BOTEGA
DI ORAZIO FONTANA

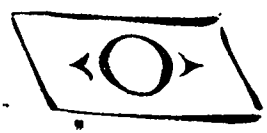
URBINO. By the celebrated Orazio Fontana. This mark was on a vase formerly in the Strawberry Hill Collection, with serpent handles, and a subject painted after Giulio Romano. The pair then sold for £110. Mr. A. Barker has a similar vase by Orazio Fontana, and another is in the Sèvres Museum.

URBINO. The initials of Orazio Fontana, Urbino, fecit. This mark is given by Passeri.

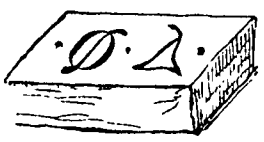
URBINO. The monogram of Orazio Fontana. This mark occurs on a fine plate, representing the Rape of a Sabine Woman. In the Saracini Collection.



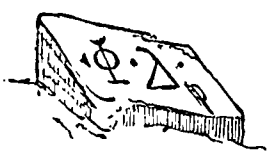
URBINO. The monogram of Orazio Fontana, accompanied by the date 1544, on the back of a plate; painted with the Chase of the Calydonian Boar. From the Bernal Collection, now in the British Museum.



URBINO. Orazio Fontana. This mark is attributed by Mr. J. C. Robinson to this artist. It occurs on a magnificent plate, in the Louvre; subject, the Massacre of the Innocents.



URBINO. Orazio Fontana; so attributed by Mr. J. C. Robinson. This mark is on a plate, painted with St. Paul preaching at Athens, in the Narford Collection.



URBINO. Orazio Fontana. This mark, similar to the preceding, is found on a tazza, painted with David and Goliath, in the Narford Collection.

FATTO IN VRBINO
1587
T. R. F

URBINO. This mark is on a vase—subject, the Israelites gathering Manna in the Wilderness; of good design, but feeble in colouring. De Bruge Dumesnil Collection.

A. D. B

ITALY. Unknown master (Andrea di Bono?). Painted about 1500. The mark occurs on a plate; subject, Horatius Cocles defending the Bridge. Bernal Collection.

URBINO. A crescent and the initials E.F.B., dated 1594, is on the stem of an ewer, beautifully painted with yellow scrolls on blue ground, and a pelican, encircled with the following inscription,—"YMASQVE DE BVONA CANA." In the possession of M. de Rothschild, of Paris.

G+B+F+

URBINO. The mark of an unknown master of the XVIth Century.

F. G. C.

URBINO. These initials are on an oval tazza, the subjects painted in two medallions, surrounded by strap-work,—Moses striking the Rock, and the Two Spies. Circa 1580. Montferrand Collection, now in the Museum of Art, South Kensington.

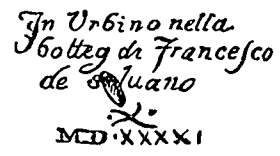
B. F. V. F.

URBINO. Battista Franco Urbini Fece. The mark of one of the most celebrated painters on the Majolica ware.

URBINO. The monogram of Nicolo da Urbino. On the back of a plate, painted with Mount Parnassus, in M. Sauvageot's Collection.

ZENER DOMENIGO
DA VENECIA
FECI IN LA BOTEGA
AL PONTESITO DEL
ANDAR A SAN POLO.
1568.

URBINO. This inscription is on the back of a dish; subject, Moses and Aaron entreating Pharoah; with a rich border, and medallions of the first four months of the year.



URBINO. This inscription and date is on the back of a very fine plateau, painted with the Storming of Goleta, in the possession of Mr. Marryat. It has the mark of Fra. Xanto Avelli.

URBINO. The mark of Alfonzo Patanazzi. On a large dish, painted with the subject of Romulus receiving the Sabine Women. In the Museum of Art, South Kensington.

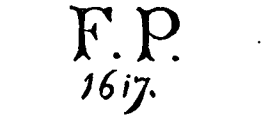
ALFONSO PATANAZZI VRBINI FE.

URBINO. The same artist. So signed at length on a plate mentioned by Passeri.

ALFONSO PATANAZZI FE VRBINI IN BOTEGA DI IOS BATISTA BOCCIONE. 1607

URBINO. Alphonso Patanazzi made this at Urbino, in the manufactory or workshop of Johannes Baptista Boccione, 1607.

URBINO. The initials of Alphonso Patanazzi.



URBINO. The mark of Francesco Patanazzi. On a plate in the Delsette Collection.

VRBINI EX FIGLINA FRANCISCI PATANATII. 1608

URBINO. Francesco Patanazzi. On a large Majolica cistern. Narford Collection.

VINCENZIO PATANAZZI DA VRBINO DI ETA D'ANNI TREDECI DEL 1620

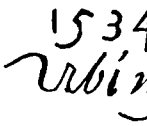
URBINO. On a plate mentioned by Passeri, painted by Vincenzio Patanazzi at the age of thirteen.

VINCENTIO PATANAZZI DE ANNI DODECI

URBINO. Vincenzio Patanazzi, aged twelve. Mentioned by Passeri.

GIRONIMO VRBIN FECCIE 1583.

URBINO. On a plate, painted with arabesques, mentioned by M. Riocreux. Another mark of the same painter and date is on a bowl in the Museum of Art, South Kensington.



FATTO IN VRBINO.

URBINO. Marked on the back of a plate; subject, Diana and Actæon. In the possession of the Marchese d'Azeglio.

URBINO. On a large vase, painted with an historical subject. Soulages Collection.

G.V.V.D.
MVNVS F ANDREA
E VOLATERRANO

URBINO. The arms of the Duke of Urbino. The initials are of the inscription—GUIDO. UBALDO. URBINO. DUX. Presented to Frater Andrea, of Volterra. Passeri quotes two plates of this service; subjects, Coriolanus, and The Deluge. Two more are in Paris; and another, of Mutius Scævola, is in the Geological Museum in Jermyn Street.

URBINO. This mark is on a plate,—subject, Diana and Actæon,—mentioned by Delange.

URBINO. A mark on a Majolica plate; subject, Diana and Actæon. In the Campana Collection.

IN VRBINO
PTTO FCO

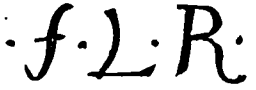
URBINO. On the back of a plate, painted with St. Luke on horseback.

URBINO. This mark occurs on the front of a large Urbino dish, painted with The Martyrdom of St. Lawrence; the description and date, 1531, is on the back. It was sold at Lord Northwick's sale for 295 guineas.

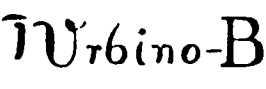
TESAVRVS
CARBONES ERANT

URBINO. This curious inscription is on the back of a large dish of the middle of the XVIth Century, and a representation of a mine, with several lumps of coal and a hatchet. It relates either to a scarcity of coal at that time, or more probably it records the successful use of that mineral as

a substitute for wood in heating the kiln. On the front of the dish is painted a Roman Sacrifice. In Mr. Farrer's possession.



URBINO. The mark of a painter, on a highly-coloured dish; subject, a Lion Hunt, after Marc Antonio. It has been suggested that the initials stand for Francesco Lanfranco Rovigense. Berney Collection, Bracon Hall. The same letter, in conjunction with the signature of Maestro Giorgio, dated 1529, are on a plate—subject, Jupiter and Semele—belonging to Mr. S. Addington.

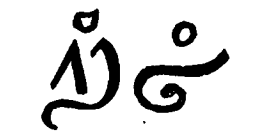


URBINO. On a plate; subject, Hector and Achilles in the River Xanthus, well coloured. Berney Collection, Bracon Hall.

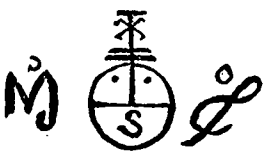
GUBBIO. The mark is supposed to be that of Andreoli. It is on the back of a lustre plate in the possession of Mr. I. Falcke.

GUBBIO. Attributed to Giorgio Andreoli. On the back of a lustre plate; subject, King Solomon. Campana Collection.

GUBBIO. Giorgio Andreoli, before he was ennobled as Maestro. The mark, in gold lustre, is here reduced. It is on the reverse side of a plaque, representing St. Jerome seated. Soulages Collection.

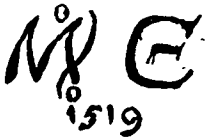


GUBBIO. The initials of Maestro Giorgio. On a tazza, painted with a male and female Figure seated, and a Cupid. Soulages Collection.



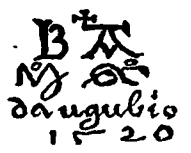
GUBBIO. The initials of Maestro Giorgio, with a merchant's mark between. On a plate; subject, Balaam prophecying.

GUBBIO. Another mark of Maestro Giorgio. Given by Passeri.

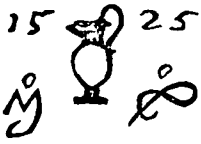


GUBBIO. Maestro Giorgio, or perhaps Centio (Vincentio). On a lustrous dish with arabesques in blue. In M. Demonville's Collection, Paris.

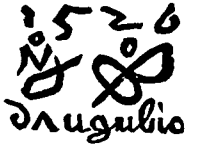
GUBBIO. Maestro Giorgio. His works date from about 1518 to 1541. Marked on a plate; subject, St. Francis. In the Museum of Art, South Kensington.



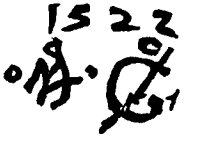
GUBBIO. Maestro Giorgio, 1520, with a merchant's mark. On a lustrous plate, painted with Aurora in a biga, and two winged attendants on the water. Mr. A. Barker's Collection.



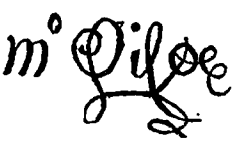
GUBBIO. Maestro Giorgio, 1525. On a plate, painted with "The Stream of Life," from an early print by Robetta. Narford Collection. It was purchased at the Bernal sale for £142. Formerly in Passeri's possession.



GUBBIO. Maestro Giorgio, 1526. On a plate; subject, an Amorino swinging on the branch of a tree, painted *en grisaille*, richly lustred with ruby and gold colours. Soulages Collection.



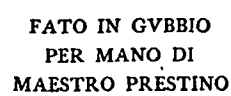
GUBBIO. Maestro Giorgio. On a lustred plate, representing The Death of Dido, from an engraving by Marc Antonio. In Mr. Amhurst T. Amhurst's Collection.



GUBBIO. The name illegible, but in the style of Maestro Giorgio. From Passeri. Attributed to Maestro Gilio.

GUBBIO. School of Maestro Giorgio. Mr. J. C. Robinson attributes this to Vincentio or Maestro Centio; some have given it to Nocera, a branch of the Gubbio manufacture. It occurs on a plate, with the Head of John the Baptist in a charger. Soulages Collection.

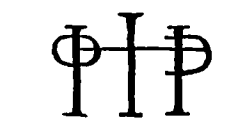
GUBBIO. The painter of the Giorgio school signing himself N., as in the preceding example.



GUBBIO. Maestro Prestino. Signed on a plate, painted in ruby and gold lustre, with Venus and Cupid. In the possession of Mr. I. Falcke.

GUBBIO. Maestro Prestino. On a plate. In the Campana Collection.

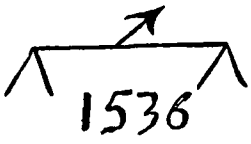
GUBBIO. Maestro Prestino. Signed on the back of a richly lustred plate, with Mythological subject, dated 1533. In the Collection of the Rev. T. Berney, Bracon Hall.



GUBBIO. This monogram is on a fine plate, having the Torreggiano arms, and foliage, trophies, &c. Sold at Mr. Galliardi's sale for £104.

GUBBIO. This monogram is on a lustred plate; subject, Abraham and the Angels. Campana Collection.

GUBBIO. This mark is attributed to Maestro Censio (Vincentio), mentioned by Passeri. One was in the possession of M. Sauvageot, of Paris; another in the Campana Collection.

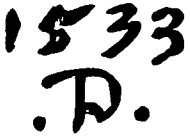


GUBBIO. This mark occurs on a plate —subject, Hercules—in the Campana Collection. Another, without date, is in the Museum of Art, South Kensington.

GUBBIO. On a bowl; subject, The Virgin and Child, painted in lustre colours. Narford Collection.

GUBBIO. Marked on the back of a plate, of yellow ground, with trophies, shaded in blue; in the centre is a shield of arms, dated 1540. Mr. A. Barker's Collection.

GUBBIO. Marked in lustre colour on the back of a plate; subject, Cupid with sword and shield, blue border and scrolls. In Mr. Farrer's Collection.



GUBBIO. On a tazza, finely lustred in ruby and yellow. Berney Collection, Bracon Hall.

GUBBIO. Umbria. Manufacturers of Majolica, Messrs. Carocci, Fabbri and Co., exhibiting specimens of lustred colours in imitation of that of the XVth and XVIth Centuries, in yellow, ruby, and other metallic lustres at the International Exhibition, 1862; marked in centre on the back.

PESARO or FAENZA. On a plate, with portrait of Laura, and arabesque border.

PESARO or FAENZA. Plate, with arabesques painted on blue ground.

PESARO or FAENZA. On a plate cited by Brongniart.

PESARO or FAENZA.

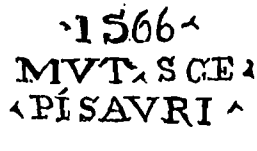
PESARO. On a plate, dated 1542. The letters stand for the words "In Pesaro." Two others, with similar marks, both dated 1520, were in the Bernal Collection.

FATO IN PESARO.

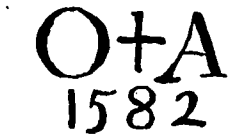
PESARO. On the back of a dish, circa 1535; subject, Apollo and Argus. A similar inscription is on another dish of Picus and Circe. Both in the British Museum.

FATTO IN PESARO. 1541.

PESARO. On a dish; subject, Horatius Cocles; mentioned by Passeri. Another large plateau — subject, The Triumphal March of the Emperor Aurelius—was in the Soltikoff Collection, with the same inscription, but dated 1552.



PESARO. This inscription is on a plate; subject, Mutius Scævola, of good design, but coarsely painted, blue, green and yellow predominating. In the Marquis d'Azeglio's Collection.



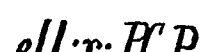
PESARO. This mark is given by Passeri as occurring on two pieces.

NELLA BOTEGA DI MAESTRO GIRONIMO VASARO. I. P.

PESARO. Made in the workshop of Master Gironimo, maker of vases, in Pesaro. Passeri.

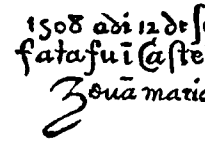
FATTO NELLA BOTEGA
DI MAESTRO BALDASAR
VASARO DA PESARO.
PER LA MANO DI
TERENZIO FIGL DI
MAESTRO MATTEO
BOCCALARO.
TERRENZIO FECE. 1550.

PESARO. Made in the workshop of Master Baldasar, vase-maker, of Pesaro, by the hand of Terensio, son of Master Matteo, bocale-maker. Terenzio fecit, 1550. This inscription is found on a plate, with a border of musical instruments and trophies; an open book has the title of a song, "O bel fiore," &c.; in the centre is a Cupid. Mentioned by Passeri.

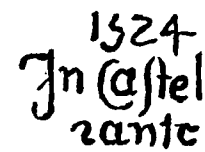


PESARO? On a late Majolica medicine vase; subject, Adam and Eve driven out of Paradise.

PESARO. On a jug, blue ground, painted with flowers on a white medallion; one of the latest of the Majolica productions in Italy. De Bruge Collection.



CASTEL DURANTE. This inscription is on the bottom of a large and very fine bowl, surrounded externally by blue scrolls on white; inside are painted the arms of Pope Julius II., supported by Cupids, with arabesques, &c. on deep blue ground. This important piece was made on the 12th of September, 1508, and painted by Giovanni Maria, of Urbino? and shows the great perfection of the art at that early period. In the Collection of the late Mr. H. T. Hope.



CASTEL DURANTE. On a plate; subject, A King distributing wine and bread to some soldiers, in front are four vases, and a larger one filled with leaves. In the Marquis d'Azeglio's Collection.

NELLA BOTEGA
D' SEBASTIANO
D' MARFORIO.
A DI XI DI OCTOBRI
FECE 1519.
IN CASTEL DURA.

CASTEL DURANTE. Sebastiano Marforio, in whose workshop this piece was made on the 11th of October, 1519, at Castel Durante. Inscribed on a large round vase, with scrolls, chimeræ, arabesques, &c. Bernal Collection, now in the British Museum.

IN CASTEL DURANTE.
1526.

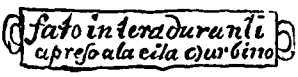
CASTEL DURANTE. On a dish; subject, Dido and Ascanius. Bernal Collection. Also on one in the Campana Collection, dated 1525; subject, The Rape of Ganymede; and on another; subject, Marsyas. Sauvageot Collection.

IN CASTELLO DURANTI.
APRESO A URBINO
MIGLIE 7. 1555.

CASTEL DURANTE. An inscription on a pharmacy vase. In Castel Durante, near Urbino.

A DE SEI D' MAGGIO
1550. AFARO IN
STVDI DVRANTIAS.

CASTEL DURANTE. Inscribed on a pharmacy vase in the Marryat Collection.



CASTEL DURANTE. Inscribed on a vase in the Hotel de Cluny. Made of the earth of Castel Durante, near the city of Urbino.

FRANCESCO DVRANTINO.
VASARO. 1553.

CASTEL DURANTE. Francesco Durantino, vase-maker. On a cistern; subject after Julio Romano.

FATTO IN BOTEGA
DI PICCOLO PASSO.

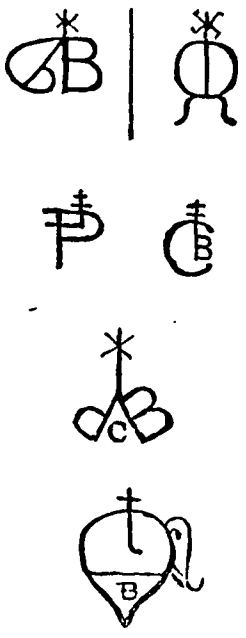
CASTEL DURANTE. The Chevalier Piccolo Passo, director of a botega for making pottery, circa 1550, wrote a treatise on the art of making and decorating Majolica, whilst this manufactory was under the patronage of Guidobaldo II. The manuscript has been secured by Mr. J. C. Robinson for the library of the Museum of Art, South Kensington. It is illustrated with pen-and-ink sketches of the mode of manufacturing

the Majolica, and patterns of the ware made at Castel Durante. A translation, with copies of the drawings, has recently been published in Paris. M. Delange, in his translation of Passeri's work, speaks of a vase inscribed with Piccolo Passo's name.

IPOLITO ROMBARIOTTI. PINSE IN VRBANIA.

Castel Durante. These marks are on a plate of this manufacture; subject, The Rape of Helen. From the Bernal Collection, now in the British Museum.

Castel Durante. This painter must have been engaged here in the XVIIth Century, for the name of the place was changed to Urbania in 1635, in compliment to Pope Urban VIII. It is on a plate; subject, Flora, &c. Campana Collection.



Castel Durante. These seven monograms or merchants' marks occur on pharmacy vases. They probably belong to the druggists for whom the vases were made, and not the painters or makers of them. The last of them is on a fine cylindrical pharmacy vase, with a large oval medallion of Warriors in classical costume, and scroll border; at bottom is a negro's head, and at the top the annexed mark, probably a pontifical cipher of Pope Julius II. On the back is the early date of 1501. Bernal Collection, now in the British Museum. Mr. H. G. Bohn, in his '*Monograms*,' which form a supplement to the priced catalogue of the Bernal sale, has ascribed this mark to P. Incha Agricola, and adduces, as evidence of the existence of a painter of that

name, No. 1949 in the collection; but he has doubtless been misled by the erroneous reading of the inscription on that specimen, given by the compiler of the catalogue (who was not *au fait* with the subject)—which is really the name of the place where it was made—thus *P. Inchafaggiuolo.* See p. 72.

GIOVANNI PERUZZI DIPINSE 1693.

CASTEL DURANTE. On a picture of a Landscape, mentioned by Mr. Marryat.

CASTEL DURANTE. On a Majolica pharmacy vase; subject, St. Martin dividing his cloak. Marked in blue at the back.

GUIDO SALVAIGGIO.

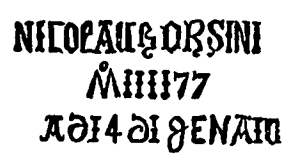
CASTEL DURANTE. Guido Salvaiggio, or Salvino, is mentioned by Passeri as carrying the art to Antwerp, about 1620. His name occurs on a plate in the Louvre.

NICOLAVS·DERASNOLIS
AD·HONOREM·DEI·ET
SANCTMICHAELIS·
FECIT·FIERFANO·1475

FAENZA. This inscription is round a Majolica plate, having in centre the monogram of Christ in Gothic characters, surrounded by garlands in blue, on white ground, dated 1475. In the Musée de Cluny. One of the earliest dated pieces known.

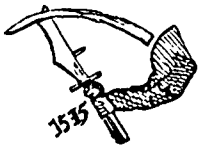
DON SIORSIO
1485

FAENZA. On the rim of a Majolica plate; in the centre is represented Christ in the tomb, with emblems of the passion. The name of Don Giorgio, 1485, is probably that of Maestro Giorgio, before he went to Gubbio and was ennobled. In the Sèvres Museum.



FAENZA. The annexed inscription occurs on an oblong escalloped tile in the Sèvres Museum. At the top is "Nicolaus Orsini;" at the bottom "1477. The 4th day of June," and between are the Orsini arms, supported by Cupids. It is extremely interesting, being of so early a date.

FAENZA. Andrea di Bono. This name is written on a scroll in the centre of a circular Majolica plaque of the end of the XVth Century, bearing a shield with a lion rampant, and a small shield round its neck, enclosing a fleur-de-lis. Formerly in the Montferrand Collection, now in the South Kensington Museum.

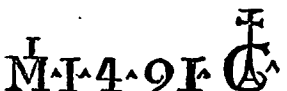


FAENZA. This curious mark was on a Majolica plate in Mr. Bernal's Collection, but was not catalogued with the others at the sale in 1855.

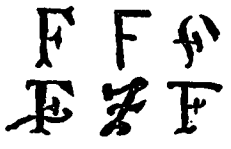
FAENZA. A very early plate, with the Virgin and Child, painted on dark blue ground, has on the back this mark in blue. Fountaine Collection, Narford.

FAENZA. This mark is on the back of a small plate, with border of masks, cupids and arabesques, in yellow on dark blue; in the centre Christ bound. Early XVIth Century. In Mr. J. Henderson's Collection.

FAENZA. On a plate; subject, Samson pulling down the pillars of the Temple; the back covered with coloured ornaments. Marryat Collection.



FAENZA. These monograms and date are on a circular plaque, in white enamel, on deep blue ground; in the centre is the sacred monogram Y.H.S. Museum of Art, South Kensington.

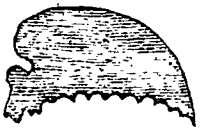


FAENZA. The letter F of different forms probably indicates the Faenza manufacture. It occurs on plates, with ornamented backs, in blue or yellow, of circles, foliage, imbrications, &c.

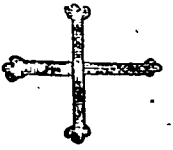
FAENZA. This mark is on a *repoussé* dish, with festoons of different colours, ornamented in arabesques. Mentioned by Delange.

FAENZA. The letters, enclosed in a circle, may be thus translated:—Made in Faenza by the firm of Pirote, 1525. Museum of Art, South Kensington.

FAENZA. Marked on the back of a very fine plate; subject, Mutius Scævola, with border of arabesques on blue, finely designed. From M. Rattier's Collection, purchased for £120., and now in the collection of Mr. Jno. Henderson.



FAENZA. An unknown mark on a Majolica tazza, inscribed "Nerone che fa barare la matre."



FAENZA. An unknown mark on a Majolica plate; subject, a Woman bathing.

FAENZA. On a large dish; in centre St. Francis, encircled with rich arabesques on orange ground, white borders, painted in blue and yellow palmettes. These letters are on the back. Soltikoff Collection.

FAENZA. On a large dish, representing Christ rising from the Tomb, on each side are the Maries, coloured on deep blue ground. On the tomb is inscribed "Cesaro Roman Imperatore Augusto," the date 1535 and S.P.Q.R. The portrait annexed is on the lower part, and is introduced here to show the curious characters which surrouud it. Soltikoff Collection, now in the Marquis D'Azeglio's possession.

FAENZA. This monogram is on the back of a bowl, with interlaced knots of blue and orange; in front is a medallion of a rosette, surrounded by yellow flutings, edged with blue, in brilliant colours. Circa 1520. Uzielli Collection.

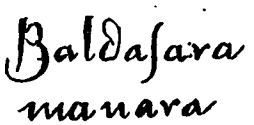
FAENZA. Marked in blue, sourrounded by rings, on the back of a very rare plate, with deep blue background, and allegorical subject of a Centaur bound to a pillar by three Cupids, with emblems of love, war, music, &c. It is now mounted in an inlaid marble frame of flowers and fruits. In Mr. A. Barker's Collection.

FAENZA. This letter, B with a *paraphe*, is on the back of a plate, with flowers, &c. On the front are arabesques and scrolls (*sopra azuro*) *en grisaille*, in the centre a

Cherub, and dated 1520. Probably the mark of Baldesaro of Faenza. In Mr. H. Farrer's possession.

MILLE CINQUE CENTO TRENTASEI A DI TRI DI LUIE BALDESARA MANARA FAENTIN FACIEBAT.

FAENZA. Painted by Baldasara Manara in 1536. This inscription is on the back of a circular plaque; subject, a Standard Bearer of the Duke of Ferrara. British Museum.



FAENZA. The signature of Baldasara Manara on the back of a plate, circa 1540; subject, Pyramus and Thisbe. In the Marquis d'Azeglio's Collection.

F. ATHANASIVS. B.M. MDXXXIIII.

FAENZA. Plate, painted probably by Baldesara Manara, the initials of his name appearing before the date 1534. There are several pieces of this service extant; one is in the Geological Museum, Jermyn Street; another, formerly Bernal's, in the British Museum; and a third is mentioned by Delange.

FAENZA. This monogram is on the back of a fine plate in the British Museum, ornamented in blue and orange; on the front is a Landscape, with a diapered border, and figures playing on viols. The mark is much reduced. Formerly in the Bernal Collection.

FAENZA. A mark of the same painter. On the back of a plaque, well painted with a subject after Albert Durer; circa 1520. Mentioned by Passeri.

FAENZA. On a plate, painted with Boys and Animals on blue ground, arabesque borders, brilliant colours. Perhaps Baldesara.

FATO NELLA BOTEGA DI MAESTRO VERGILLIO DA FAENZA NICOLO DA FANO.

FAENZA. On a plate, painted by Nicolo da Fano; subject, Apollo and Marsyas. Maestro Vergillio is mentioned by Passeri.

FAENZA. These initials are on the front of a large plaque, date about 1530, painted in rich deep blue, with green, yellow and brown; subject, Christ bearing the cross, and numerous figures, after Raffaelle. Museum of Art, South Kensington.

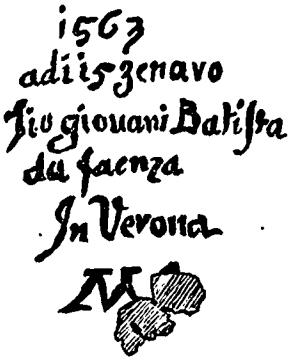
FAENZA. A mark by the same painter. On a plate; subject, St. Jerome, painted in a rich deep blue, like the preceding. In the Narford Collection. A beautiful plate—of Dido stabbing herself—with the same initials, is in Mr. Barkér's Collection.

FAENZA. On a plate, with Cavaliers. Signed at the back. Narford Collection.

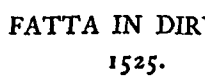
FAENZA. On a dish, dated 1525; subject, Diana and Actæon, with a border of monsters, Cupids and scrolls. Narford Collection.

FAENZA? Mark on a plate, of uncertain manufacture; subject, the Salutation of the Virgin. Uzielli Collection.

FAENZA? On a Majolica dish of uncertain manufacture, with a diapered border, and a figure in the centre.



VERONA. This interesting inscription is found upon a fine plateau, artistically drawn and coloured, representing the Queen of Darius brought in chains before Alexander the Great, from a design by Batista Franco; on the top is a coat of arms, supported by three *amorini*. It bears the signature of Giovani Batista, of Faenza. Berney Collection, Bracon Hall.



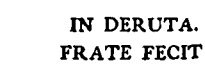
DERUTA, or CASTEL DI DERUTA. On a plate, painted with arabesques on blue ground. Narford Collection.

DERUTA. D with a *paraphe*, painted with a subject from the Orlando Furioso. Palisser Collection.

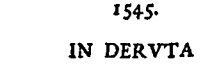
DERUTA. D with a *paraphe*, and the initials G. S. On a plate; subject, Two Lovers seated under a tree. Museum of Art, South Kensington.

DERUTA. The initials, probably, of Giorgio Vasajo, whose name occurs on a piece of Count Baglioni, of Perugia.

DERUTA. This name is on a plate; subject, A Triumphal March. Campana Collection.



DERUTA. Marked on a plate in the Campana Collection.



DERUTA. On a plate in the possession of Signor Raff. de Minicis, of Fermo.

DERUTA. Inscription on the back of a plate in the possession of Mr. A. Barker.

IO. SILVESTRO D'AGFLOTRINCI DA DERVTA FATI° IN BAGNIOREA 1691.

DERUTA. An inscription on a large dish, under a painting of the Holy Family. In the Museum of Art, South Kensington.

DERUTA? A mark on two pharmacy vases, with portraits.

IN RIMINO

RIMINI, near Pesaro. On a plate mentioned by Delange.

IN ARIMIN 1535.

RIMINI. On a plate; subject, The Fall of Phaëton. British Museum.

IN RIMINI 1535.

RIMINI. On the back of a plate; subject, The Expulsion of Adam and Eve from Paradise. Hotel de Cluny.

FATO IN ARIMINENSIS 1635.

RIMINI. On a plate mentioned by Delange.

FATTO IN FORLI

FORLI. On a plate; subject, The Murder of the Innocents. Campana Collection.

FATA IN FORLI

FORLI. A plate; subject, Crœsus, inscribed AURUM. SITIS. AURUM. BIBE. Campana Collection. Another; David and Goliath. In the Museum of Art, South Kensington.

LEOCHADIVS SOLŌBRINVS PICSIT FORDLIOME CE M.D.L.V.

FORLI. Leucadius Solombrinus, of Forli, painted this 1655. On a very fine plate, of the Marriage of Alexander and Roxana. From the Delsette Collection, now in the possession of Mr. A. Barker.

In la botega d M° Jero da Forli.

FORLI. On a plate, in blue *grisaille*, of Christ disputing with the Doctors. In the South Kensington Museum.

VITERBO. A Majolica dish, dated 1544; subject, Diana and Actaëon, with a border of arms and trophies; a man at the bottom is holding this scroll. Museum of Art, South Kensington.

RAVENNA? This mark occurs on a Majolica jug, square spout and one handle, ornamented with Cupids and scrolls, on a dark blue ground; coat of arms in front. Mr. Jno. Henderson's Collection.

TRAVISIO. This inscription is at the bottom of a deep plate or bowl, surrounded by arabesques, on blue ground; on the interior is painted The Sermon on the Mount, with the disciples asleep. The legend surrounds a portrait, supported by Cupids. In Mr. Addington's Collection.

PISA.

PISA. A large vase, of fine form, with serpent handles, covered with arabesques on white ground, like the Majolica of Urbino. Baron Alphonse de Rothschild's Collection.

CHAFAGGIUOLO. This mark is on the celebrated plate from the Stowe and Bernal Collections, representing an artist in his studio painting a Majolica plate, whose progress a lady and gentleman, seated opposite, are intently watching. At the Stowe sale it brought £4., and at Mr. Bernal's it was purchased by the Museum of Art, South Kensington, for £120. The same mark is on a large dish in the Sou-

lages Collection, of Pope Leo X. borne upon the shoulders of the populace, seated on a throne; composed of upwards of fifty figures, with the usual characteristic of this ware, a rich deep blue background.

CHAFAGGIUOLO. This inscription is found upon a deep plate, with a griffin in the centre, and arabesques, on deep blue ground. It was purchased at the Bernal sale by the Baron A. de Rothschild for £90. The compiler of the Bernal sale catalogue has made a ridiculous mistake, by reading it as the signature of a certain P. Incha Agricola. Such an error, unless pointed out, is necessarily calculated to mislead the more erudite enquirer, as will be seen by referring to page 63.

CHAFAGGIUOLO. This mark, of a trident and an annulet, is on the back of a plate, painted with an imbricated pattern, blue and orange; on the front is a Cupid, seated, playing a flageolet; the border of the plate is painted with masks and scrolls in orange, shaded with red, on a ground of dark blue, and the date 1531. Narford Collection.

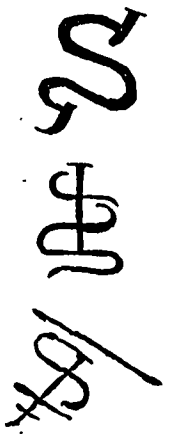
CHAFAGGIUOLO. This inscription is interesting, combining the marks which appear frequently separate on pieces of this *fabrique*, enabling us thereby to identify them as made at Chafaggiuolo. It is on an elegant plate, painted with arabesques, and a label with S.P.Q.R.; the back ornamented with ovals and stripes in blue and yellow. Lord Hastings' Collection, Melton Constable.

IN GAFAGIZOTTO.

CHAFAGGIUOLO. A plate, with Diana surprized in the bath by Actaëon, has the annexed inscription in a cursive character. The name of the place is frequently misspelt in this way; and it is evident, from a comparison of the finish of the paintings of this *fabrique*, that inferior artists were also occasionally employed. * Musée de Cluny.

IN CHAFAGGIOLO FATO ADJ 21 DI JUNIO 1570.

CHAFAGGIUOLO. On a large dish mentioned by Delange, dated 1570. The mark is not in fac-simile.



CHAFAGGIUOLO. This monogram is upon a dish; subject, Coriolanus, with border of trophies, &c., and a tablet with S.P.Q.R.; dated 1546.

CHAFAGGIUOLO. This occurs on a plate, with Cupids in the centre, and a border of musical trophies, &c.

CHAFAGGIUOLO. On a yellow lustre jug, and blue lines. The mark is below the handle. In the possession of Mr. Jno. Henderson.

GALIANO. This was probably a village or hamlet near Caffaggiolo. The inscription occurs on a plateau, painted with Mutius Scævola, in the possession of Mr. C. D. E. Fortnum. It is accompanied by the well-known monogram, of S. and P. interlaced, of Caffaggiolo, a small G. and the initials A. F. Another piece, apparently by the same hand, in the South Kensington Museum, is inscribed, "*In Gafagiolo*," the interlaced S. and P. and the initials A. F.

In Galiano nell ano 1547.

BASSANO. Bartolomeo Terchi. On the back of a Majolica vessel, with a Landscape. XVIIth Century. In the Collection of M. Le Blanc.

FATA Ī SIENA DA M° BENEDETTO.

SIENA. Maestro Benedetto, circa 1550. On a plate, with foliated and interlaced ornament, blue on white; in the centre, an Old Man with a skull. Museum of Art, South Kensington.

TERENZIO ROMANO SIENA 1727.

SIENA. Terenzio Romano. On a piece of Majolica in the Chamber of Arts, Berlin.

BAR. TERESE ROMA.

SIENA. Bartolomeo Terenzio Romano. On a pair of plaques; subjects, Neptune and Europa, after Annibale Caracci. XVIIIth Century. Montferrand Collection.

TERCHI.

SIENA. On a vase of the XVIIIth Century, with a painting after one of the old masters.

BAR. TERCHI. ROMANO

SIENA. Bartolomeo Terchi Romano. On the companion vase to the preceding. It is probably the same artist as the Bartolomeo Terenzio Romano, of Siena, mentioned above, there being so great a similarity between the words *Terēſe* and *Terche*, as written at that time, some confusion may have arisen.

FERDINANDO MARIA CAMPANI SENENSE DIPINSE. 1733.

SIENA. Ferdinand Maria Campani, of Siena, painted it 1733. On a plate in the British Museum.

FERDINAND CAMPANI SIENA. 1736.

SIENA. Ferdinand Campani. On a plate; subject, Galatea.

FERDINANDO CAMPANI DIPINSE IN SIENA 1747.

SIENA. On a pair of plaques; subject, The Vintage. Montferrand Collection.

F. C.

SIENA. Ferdinand Campani. On a plate of the beginning of the XVIIIth Century, painted with arms and trophies *en grisaille*. Museum of Art, South Kensington.

CANDIANA. 1620.

CANDIANA. The name of a manufactory, perhaps near Venice, where they made enamelled earthenware with Persian designs. There is one in the Sèvres Museum, signed as in the margin; another is mentioned by Mr. J. C. Robinson, dated 1637.

PA. CROSA.

CANDIANA? Paolo Crosa. This name is on a cylindrical vase, blue ground, with yellow scrolls and white medallions, with flowers in imitation of Persian. XVIIth Century. In possession of the Marquis d'Azeglio.

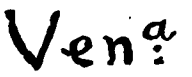
FATTO IN VENEZIA. IN CHASTELLO 1546.

VENICE. On a Majolica dish, of Urbino character; subject, The Destruction of Troy. In the Narford Collection.

VENICE. On a plateau, circa 1500; light blue ground and arabesque border; in centre, an Amorino carrying a vase of flowers. Museum of Art, South Kensington.

VENICE. On dishes, with Landscapes and arabesque borders executed in relief, of the XVIIth Century. Some specimens in the Sèvres Museum with this mark; another in the British Museum.

VENICE? On a plate, similar in character to the preceding; subject, Judith and Holofernes, with an embossed border of scrolls and masks. In the collection of the late Mr. Belward Ray.



VENICE. Venezia. This mark is frequently seen on old Venetian pottery, as well as porcelain.

VENICE. Fine Fayence, with a creamy glaze. Some plates, with Cattle and Landscapes, are in the possession of the Marquis d'Azeglio.

VENICE. This shield, from its similarity to that shown above as being identified with this city, is thus placed. It occurs on a plate, painted in blue and white, with a coat of arms at top; very much like the pottery of Savona. Circa 1650. Bernal Collection.

VENICE. Another specimen, coloured blue, of Judith and Holofernes, and coat of arms above, is in the possession of Mr. Wedderburn; another at the Museum of Art, South Kensington.

FLORENCE. Firenze. We are not acquainted with the early marks on the Majolica made here. It is said to have been mostly in relief, like the Luca Della Robbia. Fine Fayence is found with the letter F, which has been assigned to this city; but they have the honour of being the first, under the Medici, to have successfully imitated the Oriental porcelain as early as 1580.

FLORENCE. Luca della Robbia. Although we have no mark recorded of this distinguised artist in terra cotta, our list would be incomplete without some brief notice of him and his works. Luca della Robbia commenced his career as a goldsmith, but afterwards became a sculptor, and attained considerable eminence in that profession. He subsequently discovered the art of covering his bas-reliefs of terra cotta with a thick stanniferous enamel or glaze, which rendered them impervious to the action of the elements, consequently extremely durable. His early relievos consisted of scrolls, masks, birds, and designs of the Renaissance taste, which are usually white on blue ground. He subsequently coloured the fruit and flowers in natural tints, but white and blue appear to have been his favourite colours. He died in 1481, and was succeeded by his nephew Andrea della Robbia, who is known to have executed bas-reliefs in 1515. After his death his four sons, Giovani, Luca, Ambrosio, and Girolamo, continued making the same description of coloured reliefs, but greatly inferior to those of their ancestor, the inventor. Girolamo went to France, and was employed by Francis I in decorating the Chateau de Madrid, in the Bois de Boulogne, called also the Chateau de Fayence. With Girolamo, the last of the Della Robbias, departed also the secrets of the art.

PADVA
1548.

PADUA. On a Majolica plate; subject, Myrrha. Museum of Art, South Kensington.

A. PADOV. ✣
1564.

PADUA. On a plate; subject, Polyphemus and Galathea. Bernal Collection, now in the British Museum.

A. PADOA
1565.

PADUA. On the back of a plate, painted with Adam and Eve. Mr. A. Barker's Collection.

SAVONA. The principal mark seems to be a shield of arms of the town. The first is from Brongniart; the second on a vase in the late Mr. Uzielli's Collection.

SAVONA. The Rev. Thos. Staniforth, of Storrs, Windermere, has two specimens, with the letters G. A. G. and G. S., as in the margin,—perhaps the name of the artist Gian. Antonio Guidobono, a Majolica painter at Savona in the beginning of the XVIIth Century.

S.A.G.S.

SAVONA. These letters are on a cartouche, in the centre of a perforated dish, coarsely painted with scrolls, in blue, yellow, and brown, by Guidobono. XVIIth Century. Museum of Art, South Kensington.

SAVONA. On a dish, with blue figures on a white ground.

AGOSTINO RATTI
SAVONA. 1720.

SAVONA. This name occurs on some Majolica of the XVIIIth Century in the Chamber of Arts, Berlin.

CASTELLI. Castelli is a town or hamlet in the Abruzzi, north of the city of Naples. No time can be assigned for the commencement of the working in pottery, but it was one of the first to take advantage of the inventions of Luca della Robbia, in the XVth Century, and the Majolica of Castelli equalled, if it did not surpass, that of Pisa and Pesaro. Passeri quotes the testimony of a contemporary author to prove that both Pesaro and Castelli were celebrated for the excellence and beauty of their manufactures of pottery. Antonio Beuter, a Spaniard, who wrote in 1540, says: "Corebæus, according

to Pliny, was the inventor of pottery in Athens. He did not make them better, nor were the vases of Corinth of more value, than the works of Pisa or Pesaro, or of Castelli, in the Sicilian valley of the Abruzzi, nor of other places, for fineness and beauty of work." It is on the site of the ancient city of Atrium, and coins, fragments of Greek pottery, and other remains have been frequently exhumed. The traditions of other ages, the fine models of Greek art discovered in the neighbourhood, the facility for making pottery —from having the requisite clay, water and wood, as well as its proximity to the sea for traffic—have all contributed to the Ceramic industry of Castelli. The manufacture of pottery and porcelain was able to keep in activity thirty-five manufactories, and to employ nearly all the population of the neighbourhood. No specimens of the Majolica of the XVth and XVIth Centuries can be now identified. The colours *alla Castellana* seem always to have been held in great esteem. Few of the manufactories of Italy which were so famous for their Majolica survived much beyond the beginning of the XVIIth Century; Castelli alone appears to have stood its ground, and towards the end of the XVIIth Century was as flourishing as ever in this particular branch of industry. Francesco Saverio Grue, a man of letters and science, became about this time director of the Neapolitan Majolica Fabrique at Castelli. The ware was ornamented with subjects of an important nature, correctly designed and brilliantly coloured, to which also was added the introduction of gilding the borders of the ware; sometimes the landscapes were also touched with gold. His sons and brothers continued to add lustre to his name, and many distinguished artists proceeded from his school, amongst whom may be noticed Gentile, Fuini, and Guistiniani. The manufacture was patronized by the King Carlo Borbone and his son Augusto, who, emulating the Medici of Tuscany, raised the Ceramic art of the kingdom of Naples to great celebrity.

CASTELLI? This mark is on a dish of blue *camaieu*, with metallic lustre; subject, Diana at the Bath, finely designed; XVIIth Century. Musée de Cluny.

CASTELLI. This mark is given by Passeri.

CASTELLI. Naples. On an earthenware plate of the beginning of the XVIIIth Century, painted in blue, with Cupids and flowers.

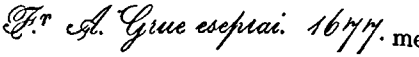
CASTELLI. Naples. On a cup and saucer, rudely designed, of a Countryman under an arcade. In Mr. Reynolds's Collection.

CASTELLI. Naples. Gentile pinxit. On a tile, painted with a Pastoral subject, of the beginning of the XVIIIth Century. Signor Bonghi, of Naples, has a fine collection of examples of Berardino Gentile; one, two feet high, representing the Martyrdom of St. Ursula, is richly coloured and heightened with gold.

CASTELLI. Naples. Saverio Grue, a Majolica painter of the XVIIIth Century of classical subjects and mottoes.

CASTELLI. Naples. Saverio Grue Pinxit. These initials are on plaques, illustrating mottoes—as "Perseverantia fructus,"—in Lord Hastings's Collection. Another—"Virtutis vere liberalitas"—in Mr. Attree's Collection.

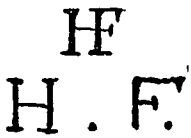
CASTELLI. Naples. On a plaque; subject, The Adoration of the Magi. In Mr. Marryat's Collection. Another, in the Collection of Signor Bonghi, of Naples, is dated 1718.



CASTELLI. Naples. On a specimen in the Collection of Signor Raff de Minicis, of Fermo.

Fra.s Ant.s Grue. P. Napoli.
1722.

CASTELLI. Naples. On a vase of the Majolica character; subject, Apollo and Marsyas. In Lord de Tabley's Collection.



NAPLES. These initials frequently occur on plates of a Majolica pattern of the XVIIIth Century, which M. Brongniart places as Neapolitan.

NAPLES. F. Del Vecchio. Stamped on pieces of Fayence in the Etruscan style, and on white and gold services.

NAPLES. Giustiniani. On vases, chiefly of the Etruscan pattern.

NAPLES. Giustiniani, in Napoli. On Etruscan patterns, the mark impressed on the ware.

NAPLES. This mark is given by Brongniart as Neapolitan. It is on a Majolica plateau in the Sèvres Museum.

MONTE CHRISTO or CASTELLI. Naples. On a Majolica plate of the XVIIIth Century, with raised pattern on the border; subject in centre, a Landscape, painted in blue.

RAFFAELLO GIROLAMO.
FECIT. MTE LPO
1639.

MONTE LUPO, near Florence. The annexed mark is on a fluted tazza, painted with three Cavaliers. Montferrand Collection.

MONTE LUPO. On a plateau, with raised centre and radiated flutings, like the preceding. Museum of Art, South Kensington.

V.rato d' Elena.
Fato in Monte.

MONTE FELTRO. On a Majolica dish of Urbino character, XVIth Century; subject, The Rape of Helen, after Raphael. It is in the Hotel de Cluny, and is stated in the catalogue as the production of Monte Feltro, but the reason is not given.

Milano

MILAN. On a set of Fayence plates, with creamy glaze; subjects, Figures, Animals, and Insects. XVIIIth Century. In possession of the Marchese d'Azeglio.

Milano
F C

MILAN. On a dinner service; the tureen thus marked, in red, painted with flowers in Oriental style, and coats of arms; motto, "Timidus vir Prudens." In Mr. C. W. Reynolds' Collection.

Fabrica
Reale di
Torino
1737

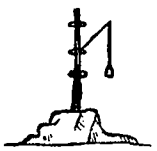
TURIN. Majolica of the XVIIIth Century: Flowers, painted on white. This mark is on a large dish in the Marchese d'Azeglio's Collection.

GRATAPAGLIA
FERRAVR·

TURIN. On a large Majolica dish of the beginning of the XVIIIth Century, painted with Susanna and the Elders. In the Marchese d'Azeglio's Collection.

Thomaz Masselli
Ferrarien fec

FERRARA. On a large dish, painted with the Triumph of Bacchus, in lake colours, of the beginning of the XVIIIth Century. Montferrand Collection, now in the Museum of Art, South Kensington.



GENOA. Majolica of the middle of the XVIIIth Century. This mark, of a lighthouse, is on a vase in the Bernal Collection. It was placed by Brongniart as a mark of the Savona Manufactory, but some have thought it more properly belongs to that of Genoa.

GENOA. This is on a bottle, painted in blue, with birds and ornaments. In Mr. C. W. Reynolds' Collection.

PRESBYTER ANTONIUS
MARIA CUTIUS PAPIENSIS
PROTHONOTARIUS APOSTOLICUS
FECIT ANNO DOMINICÆ 1695.
PAPIÆ 1695.

PAVIA. This inscription is found on a peculiar sort of earthenware, of a brown glaze, decorated on both sides with leaves, scrolls, &c., slightly raised, on a hatched ground; the letters are incuse Roman capitals. In addition, these pieces have usually mottoes and emblems. One in the author's possession had a pear in the centre, and the motto "Fractos reficiens, Non reficiar fractus;" this was dated 1693. Another, in the Delsette Collection, had "Solamente e Ingannato chi troppo si Fida."

CON·POL·DI·S·CASA

LORETO. "Con polvere di Santa Casa." This inscription is found upon small Majolica cups or bowls, beneath a representation of the Lady of Loreto and Infant Saviour, with a view of the Sanctuary. These cups were made of clay, mixed with the dust shaken from the dress of the virgin and walls of the Sanctuary, and in this form preserved by the faithful. One of these is in the collection of Mr. C. W. Reynolds.

ENNIVS. RAINERIVS.
F.F. 1575.
GIO. BATTISTA.
RAINERIO.

ITALY. Locality unknown. Ennius Rainerius Fecit Fieri. These two names in the margin occur on one plate; subject, The Baptism of Christ. Campana Collection.

IOANNES · BABT.
RVBEVS. RAINERIO.

ITALY. On a Majolica plate in the Campana Collection.

ITALY. Unknown. The first is on a Majolica plate, with S P Q R. The second on a tazza cited by Brongniart, dated 1548. They are doubtless both of the same painter.

ITALY. On a fine Majolica plate of Urbino character; subject, Alexander at the Tomb of Achilles. Melton Collection.

ITALY. On a Majolica bowl, painted with arabesques.

ITALY. Both probably the same mark, one being reversed. The first is on a plate, with raised border and arabesques on a deep blue ground. The second on a metallic lustre portrait plate—"Pulisena." Uzielli Collection.

ITALY. This large asterisk, or star, is frequently met with on Majolica plates of the XVIth Century.

HISPANO-MOORISH plate in the Campana Collection. XVth Century.

ITALY. On a small sunk-centre plate; in centre, arms, and boys playing upon the bagpipes, vases of fruit, &c., on deep blue. Museum of Art, South Kensington.

HISPANO-ARABIC dish covered with reddish gold lustre arabesques, circa 1480. In the centre is the annexed curious mark. In possession of Mr. Amhurst T. Amhurst.

POTTERY.

France.

Fayence of Henri II (of France). 1520 to 1550. This elegant ware is of a distinct character and ornamentation to any other class of pottery. It is not known by whom the pieces were designed, or in what locality the Fayence was manufactured, although we may reasonably infer that it was produced in France; and from the devices and arms depicted thereon, that it was first ushered into existence under the fostering patronage of Francis I, and continued increasing in beauty and excellence during a portion of the reign of Henri II, until its extinction. In corroboration of this may be adduced the circumstance that the emblems of these two princes alone are found upon it (see margin); a period, therefore, of about thirty years comprises the duration of this peculiar branch of manufacture.

It seems to have been the opinion of all the most able writers on this ware that it was made in Touraine. The first who promulgated it was M. André Pottier, of Rouen, in Willemin's '*Monuments inédit*,' &c., 1839. He says that of the *twenty-four* pieces then known,

about one-half came from Touraine, and especially from *Thouars*. M. Brongniart (*'Traité des Arts Céramiques,'* 1844) states that the majority of the *thirty-seven* pieces came from the South-west of France, from Saumur, Tours, and *Thouars*. M. Jules Labarte, in his introduction to the De Bruge-Dumesnil Catalogue, 1847, also refers the greater number to Touraine and La Vendée. Le Comte Clément de Ris, of the Museum of the Louvre, in an article in the *'Gazette des Beaux-Arts,'* 1860, confirms the statement of M. Brongniart that in all ten or twelve pieces have come directly from Tours, and that the original place of their production was betwixt Tours, Saumur and *Thouars*. A pamphlet, in form of a letter, addressed to M. Riocreux, Director of the Sèvres Museum, by M. Benjamin Fillon, of Poictiers, has just appeared in Paris, promising a solution of the mystery which has hitherto enveloped the origin of this pottery. Our space will not allow us to insert the letter entire, but we extract a few of the leading points of discovery. It is headed "Les Faïences d'Oiron," and the writer says that these wonders of curiosity, which have turned the heads of so many amateurs, were actually fabricated at Oiron, near Thouars (Deux Sèvres), with clay from the immediate neighbourhood. Two artists assisted in the work: a potter named François Charpentier, and Jean Bernard, librarian and secretary of Hélène de Hangest-Genlis, widow of Artus Gouffier, a superior woman and cultivator of the arts. After the decease of this lady, in 1537, they both entered the service of Claude Gouffier, her son, *Grand Ecuyer de France*, who had inherited the tastes of his mother, and who moreover collected a vast number of works of art (a catalogue of which, with the prices realized, after his decease, by auction sale, is still preserved). The librarian had, whilst in the service of Hélène de Hangest, furnished designs for the ornamental bindings of books and frontispieces, specimens of which are annexed to Mr. Fillon's letter, copied from the etchings of Octave de Rochebrune. It has been noticed by Le Comte de Ris, in the *'Gazette des Beaux-Arts'* (January, 1860), that a great resemblance exists betwixt the interlaced ornaments of the Henri II ware and the bookbindings of Grolier and Maioli.

M. Fillon (by the aid of the monograms, ciphers, and arms which occur on this ware) has chronologically arranged them from the published drawings, and comes to the conclusion that the earliest pieces were executed under the direction of Hélène de Hangest herself, in the latter part of the reign of Francis I; afterwards by her son, Claude Gouffier, and other hands, down to the accession of Charles IX. The arming of the Protestants put an end to a fabrication which could no longer maintain itself; for this reason, that its only object being to supply the *dressoirs* and furnish the chapels of one family, their relations and personal friends, and not for commercial purposes, it followed the fortune of its patrons in a country menaced like Poictou with the horrors of a religious war. We will briefly notice the monograms and initials placed upon the Fayence of Oiron, viz.:—The sacred monogram; that of the Dauphin Henri; of Anne of Montmorency; of Claude Gouffier, "composed of an H, in memory of his mother, and a double C, which has been confounded with that of his master." Mr. Magniac's ewer has the letter G repeated several times round the body, which is the initial of Gouffier's name; and round the foot of the candlestick belonging to Mr. Fountaine may be observed the letter H, repeated as a border, being the initial of his mother's name, Helen de Hangest. The arms upon this pottery are those of the King; of the Dauphin; of Gilles de Laval, Seigneur de Bressiure; of the Constable Anne of Montmorency; of François de la Tremouille, Viscomte de Thouars; of another, unknown; and of William Gouffier. This last occurs on a plate now in the South Kensington Museum, which has in its centre an oval escutcheon, surrounded by fruit and cherubs' heads and flaming rays, all in relief; in the centre are the arms of William Gouffier, third son of Admiral de Bonnivet, when he was a Knight of Malta, that is to say, before he was raised to the episcopal chair of Beziers, in 1547. The emblems are the salamander of Francis I and the crescents of Henri II, which were never used by Diane de Poictiers, as is generally supposed. M. Fillon remarks that the cup which was shown to Bernard Palissy, and which he so much desired to imitate, was doubtless of the *faïence d'Oiron;* indeed several of

those pieces, with lizards, frogs, snakes, tortoises, &c., in relief, upon them, might have suggested his celebrated *figuline rustique.*

The distinguishing characteristics are—in the first place, the body, or constituent parts of this ware, which is very light and delicate, and of a pure white pipeclay, of so fine a texture that it did not require, like the ordinary Italian *faenza,* any coating of opaque coloured glaze or enamel, but merely a thin transparent varnish. Its fabrication appears to have required great care and diligence, for it is supposed, from the examination of a fractured vase in the Museum at Sèvres, that the foundation was first moulded by the hand, not turned in a lathe, quite plain, and without the least relief or ornament, the rough surface hatched with cross lines, and a thin outer crust, or *engobe,* of the same clay laid completely over the whole vessel; the ornaments were then cut out of the field (in the same manner as the *champ levé* enamels) and coloured pastes introduced; the superfluous clay was removed by a sharp chisel, and the surface tooled to an uniform smoothness, it being subsequently baked and varnished. On carefully examining these specimens, it will be seen that all the furrows in which the coloured pastes have been inserted are depressed to a slight degree, as though they had sunk in the furnace, thus differing essentially from the painted earthenware, which would rather produce a low relief. A section of the broken vase before referred to is a convincing proof that the coloured pastes were actually incrusted, the sharp angles presenting too regular an appearance to have been caused by the mere absorption of any colouring matter applied externally with a brush.

Secondly, the decorations are what is usually termed "*Renaissance,*" introduced by Francis I, in the commencement of the XVIth Century, and consist of interlaced scrolls and devices, tastefully arranged with great precision, partaking greatly of the early Moorish or Arabian character, the colours employed being usually yellow ochre, and brown of different shades, with occasional touches of red, green, and yellow on the raised figures. Independent of the beautiful incrustations, the vessel was also richly decorated with

figures, masks, garlands, mouldings, &c., in high relief, modelled with great care, and harmonizing well with the ground-work.

The following is a list of all the pieces of Henri II. ware now known to be extant:—

IN ENGLAND TWENTY-FIVE PIECES.

Large ewer	*H. Magniac, Esq.*
Two ewers, candlestick, hanap, tazza, cover of a tazza, and a bouquetière, in two portions	*Sir Anthony de Rothschild.*
Candlestick, biberon, and salt cellar	*Andrew Fountaine, Esq.*
Globular biberon, and triangular salt cellar	*Baron Lionel de Rothschild.*
Tazza and salt cellar	*The Duke of Hamilton.*
Salt cellar	*R. Napier, Esq.*
Salt cellar	*Geo. Field, Esq.*
Salt cellar	*S. Addington, Esq.*
Plateau	*South Kensington Museum.*
Oval tazza and cover	*Mr. J. Webb.*
Ewer, and the lower portion of another	*Henry T. Hope, Esq.*
Ewer	*Martin T. Smith, Esq.*
Tazza	*Mr. H. Durlacher.*

IN FRANCE TWENTY-EIGHT PIECES.

Salt cellar and tazza	*The Louvre.*
Two salt cellars, two tazze, and a biberon	*Sauvageot Coll. in the Louvre.*
Tazza, and the cover of another	*Sèvres Museum.*
Tazza and cover	*Hôtel de Cluny.*
Two candlesticks and a hanap	*Baron Gustave de Rothschild.*
Ewer, jug, and salt cellar	*Baron Alphonse de Rothschild.*
Tazza	*Baron James de Rothschild.*
Salt cellar	*Madame d'Yvon.*
Tazza and cover	*M. Hutteau d'Origny.*
Biberon	*Count de Pourtales.*
Pilgrim's bottle, tazza, and cover of another	*The Duc d'Uzès.*
Cover of a tazza	*M. B. Delessert.*
Salt cellar	*Count de Tussau.*
Four pieces	*In private collections.*

IN RUSSIA ONE PIECE.

Biberon	*Prince Galitzin.*

HENRI II. WARE. This mark occurs on a plateau in the South Kensington Museum. It is scratched in the clay, under the glaze, and is an original mark or symbol of some kind or other, whether of the maker or not

it is impossible now to determine. It is the only mark hitherto discovered on the ware.

Lyons, circa 1530. A document has recently been discovered in the Bibliothèque Impériale which reveals the existence of a manufactory of Fayence here in the reign of Francis I, founded by an Italian artist of the name of Francesco, of Pesaro. The charter alluded to contains a request from two other potters, Julien Gambyn and Domenge Tardessir, both natives of Faenza, in Italy, to Henri II. It states, "qu'ils ont la cognoissance et experience de faire les vaisselle de terre, façon de Venice." One of them, Julien Gambyn, had already practised his art at Lyons "soubs Jehan Francisque de Pesaro tenant botique en icelle ville," and claims the privilege "de dresser train et mestier de la dite vaisselle, comme chose libre et de tout-temps permise aux étrangiers apportans en France moyen et practique de quelque art ou mestier encores peu cogneu." Francesco of Pesaro opposes the application, and urges that "il a souffert de grandz frais durant vingt ans qu'il a exercé comme il fait de present." It goes on to say that, so far from having suffered, he has, by the monopoly so long enjoyed by him, greatly enriched himself. The two suppliants set forth their ability, and state that they are better cognizant of the art than Francesco himself. Henri II, by the advice of his Council, permits them to exercise the trade with the same liberty and facility as other artizans, and charges the Governor, M. de Mandelot, to see that Francesco does not annoy them, under heavy penalties.

Another document, discovered among the "Actes Consulaires de la Ville de Lyon" (1556), informs us of the establishment of another manufactory "d'ouvrages et de vaisselle de terre," by a Genoese merchant named Sebastian Griffo, whereby certain privileges and immunities are granted him for two years, provided he resides continually in Lyons and brings hither workmen from Italy, because the said manufacture is new in the city and in the kingdom of France. He is desired to employ "des enfans de l'haulmosne" (charity children) to work in the said manufactory. Hence it will be seen that three manufactories of Fayence were actually in operation simultaneously

in the first half of the XVIth Century at Lyons. The products are unknown to us at the present day.

The foregoing extracts are taken from a pamphlet just published by M. le Comte de la Ferrière-Percy, entitled '*Une Fabrique de Faïence à Lyon sous le règne de Henri II*,' and he suggests the probability of one of these being the source of the celebrated *Faïence d'Henri II;* but as regards the two first, alluded to as of the "façon de Venice," the expression does not certainly convey to us sufficient to identify the ware; and as to the third, from Genoa, in which *charity children* were to be employed, we seem to be still further from solving the enigma as to its origin. However, the discovery of these documents opens a wide field for the researches of the historian of French Fayence, and we doubt not will be made available in the pursuit.

ÉPERNAY.

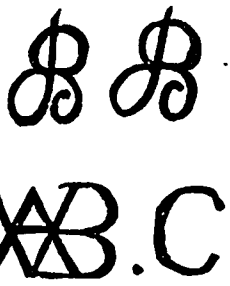
ÉPERNAY. There was a manufactory here about 1650 to 1780. It is an enamelled Fayence, something like that of Avignon; the colour is a chocolate brown. A large oval dish and cover, ornamented in relief, with EPERNAY in raised letters on the top, is in the Sèvres Museum. Frequently unmarked.

BEAUVAIS was celebrated for the manufacture of decorative pottery in the XIVth Century, and frequently mounted in silver. In the inventory of Charles VI (1309) we read of "Un godet de *terre de Beauvais*, garny d'argent;" and again, in the '*Comptes Royaux de France*' (1416), "Pour plusieurs voirres, *godez de Beauvez* et autres vaisselles à boire, xxxs." Hence the old French proverb, "On fait des godés à Beauvais et des poales à Villedieu." (*Leroux de Lincy*, '*Proverbes Français.*') In 1500, Rabelais speaks of the "Poteries azuréos" of Beauvais. There is a flat pilgrim's bottle in the Sèvres Museum, with the arms of France on each side, the flour-de-lis, and "Charles Roy," in gothic letters. It was found in the Somme, and was probably made here in the time of Charles VIII. A plate, of green enamel, with escutcheons of the arms of various provinces of France,

between which are emblems of the Passion in relief, and a long inscription round in old black letter, beginning "O! vos omnes qui transitis per viam," &c., and ending with the date 1502, as in the margin. In the Soltikoff Collection.

AVIGNON.

Avignon. This pottery is of a reddish brown, with a fine metalloid glaze, like bronze or tortoiseshell. The ewers and bottles are usually of elegant form, like those of Italy; they are sometimes perforated, sometimes with raised masks, &c. in yellow. It flourished from about 1650 to 1780. Generally without a mark.



Saintes, near Rochelle, and other places. Bernard Palissy. This artist made a peculiar kind of ware, which has rendered his name celebrated over Europe. He was born at La Chapelle Biron, in Perigord, A.D. 1510. He was originally a painter on glass. In 1539 he married and established himself at Saintes. After many years of diligent research and patience, under trying circumstances, including the reproaches of his wife,—which might naturally be expected, for it is related he actually burned his tables and chairs to heat the furnace for his experiments in perfecting the pottery,—he at length succeeded in discovering the enamel which decorates his ware. His rustic pottery, and other beautiful productions, were soon appreciated, and he rose to opulence. He made large pieces, such as vases and statues, for Henri II and his court, to ornament their gardens and decorate their palaces and mansions. Being a Protestant, he was, after the Edict of 1559, taken under the protection of Catherine de Medicis, and settled in Paris, thus escaping the Massacre of St. Bartholomew. In 1588, however, he was confined in the Bastille for his religious opinions, and lingered in those dungeons until his death, which happened in 1589. The natural objects found upon his ware are true in form and colour, being mostly modelled from nature: the shells are all copied from tertiary

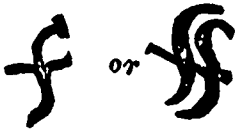
fossils found in the Paris Basin; the fish are those of the Seine, and the reptiles and plants such as he found in the environs of Paris. We recognize one of Palissy's vases of the *figuline rustique* treasured up in the Collection of the Duke of Lorraine, in 1633: "Un goublet antique de terre rustique." In the Soltikoff Collection was a large salver, representing the Four Elements, in coloured earthenware, cast from the same mould as the pewter dishes of Briot. The ewer to match it is said to be at Narford. His successors, of the same name, executed very inferior specimens, and the pottery became degraded both in form and beauty. The marks here given are found graved with a point on some of the Palissy ware, but it very rarely has any.

NEVERS. Fine Faïence, in the Italian style, decorated in colours, sometimes like Faenza ware; also in blue *en grisaille*, as well as in a deep blue ground of enamel with splashes or spots of white. There was a manufactory here at a very early period. Some ascribe its origin to Catherine de Medicis and Louis Gonzaga, on the decay of the art in Italy, about 1560; but the specimens we generally meet with now are more recent, being of the XVIIth or XVIIIth Century. Some of this ware is signed with an N and a V in monogram, as on a plate, painted in blue, of Chinese pattern, in the Museum of Nevers; others have the mark J. S., which M. Brongniart attributes to Jacques Senlis, but which may be that of Jaque Seigne, who lived much before him (XVIIth Century). Specimens of this potter are in the Sèvres Museum, and the Musée de Cluny. The last mark is on a compotier, blue and orange. M. Brongniart.

A ROUEN
1542.

ROUEN. There was an establishment for the manufacture of pottery at Rouen early in the XVIth Century, which was evidently in great prosperity in 1542. There are two remarkable pictures, which now decorate the walls of the conservatory at the mansion of H.R.H. the Duc d'Aumale, Orleans House, Twickenham; they formerly formed part of the pavement of the Château d'Ecouen, bearing the arms of Montmorency. These pictures are formed of a number of tiles placed in juxtaposition, representing the stories of Marcus Curtius and Mutius Scævola, and on them is written "A Rouen 1542." They each measure 5 ft. 3 in. high by 6 ft. 4 in. long. M. Pottier thinks he has discovered the artist in a certain Maclou Abasquene, spoken of in the '*Chronique Rouennaise*' of 1549, in conjunction with another artist named Dumoustier, painter to the King. From this period until the middle of the XVIIth Century no notices of the Rouen Fayence have been discovered. The descriptions of pottery are very varied, and there were many establishments. Among them we find two grants of privilege accorded; one to Poirel, Sieur de Grandval, in 1646; another to Louis Poterat, of Saint Sever, in 1673. The decoration is frequently in blue *en grisaille*, which is distinguished from that of Nevers by being of a paler colour; also in colours. When Louis XIV sent his silver plate to the Mint to assist in defraying the expenses of the war, he had a service made at Rouen,

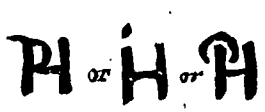
which bears the mark of the fleur-de-lis. These pieces were made in the form of birds and animals, such as were served at table, as pheasants, hares, ducks, &c. Mr. H. G. Bohn has one specimen, of a turkey, marked as in the margin, with two batons crossed beneath. The pieces were often of large size, as fountains, vases, &c. There are many fine specimens in the Museum at Sèvres, some painted with arabesques and armorial escutcheons. There are four splendid terminal busts of the Seasons in Hamilton Palace, the *chefs d'œuvre* of Vavasseur, potter, of Rouen.



D'ANNET (Chateau). Italian school. Fine Fayence. M. Brongniart gives this mark from an enamelled tile for pavements or walls, in the Sèvres Museum, from the Chateau d'Annet. Of the XVIth Century.

LUNÉVILLE

LUNEVILLE. Established about the commencement of the XVIIIth Century. Large figures of lions, dogs, and other animals, sometimes of natural size; pierced fruit baskets, like the German, &c., were made here. Schneider was a celebrated potter who worked at Lunéville. The name is frequently printed at length as on two large dogs *couchant* in the Musée de Cluny.



STRASBOURG. Founded by Hanung, about 1750, for the manufacture of Fayence, called in France "Poterie du Rhin." His sons Paul and Joseph succeeded him. The ware is coarse and of a bad colour, generally

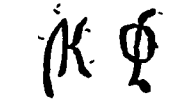
STRASBOURG.

decorated with flowers in red, rose-colour, and green. A clock case, in possession of M. Le Weel, of Paris, has the name of the town in full length.

STRASBOURG (Environs of). Fine Fayence, manufactured about 1750 to 1760, of the same character as that made by the Hanungs. A specimen in the Sèvres Museum, with this mark painted on it.

MOUSTIERS (Basses Alpes) Midi. Fine Fayence. 1750 to 1800. We have no record of the origin of this important *fabrique;* but a manuscript, read before the Academy of Marseilles, in 1792, now preserved in the library of that city, throws some light upon its history. It informs us that the fabrication of Fayence in Provence commenced at Moustiers, and that the Spanish Government, wishing to improve their own manufacture, and knowing the importance of that already existing in Provence, the Comte d'Arenda, then minister (1775 to 1784), engaged workmen from Moustiers and Marseilles to go to Denia, where, having expended a great deal of money in re-establishing the pottery, and in making experiments to improve the colours, especially the blue, hitherto only known in France, it proved unsuccessful, and was abandoned. One of the artists, of the name of Olery, returned to Moustiers and established himself there, where Clericy had already made beautiful Fayence, and was making a rapid fortune. With the knowledge he had acquired in the employment of colours, and by introducing new forms, he soon surpassed Clericy, but not being prudent, economical, or rich, his secrets became known, and he sank into mediocrity.

This beautiful ware much resembles porcelain, and the early pieces are generally painted in monochrome, in blue, brown, or green; the later specimens are usually in more than one colour. The decoration is quite of the Italian school,



J. Viry F. à Moustiers chez Clericy.

resembling the Urbino style of the Renaissance, of fine designs and delicately painted arabesques, chimeræ, &c., and mythological subjects. The mark of the *fabrique* is an L crossed by an O. The signs and letters which accompany this mark belong to the painters; some of their names are known,—F. O. Grangel, Cros, Soliva, Miguel Vilax, J. Viry, &c. These occur on six oval plaques, of polychrome decoration, in Mythological subjects, in the possession of Mons. Edouard Pascal, of Paris, who has an interesting collection of Fayence of the Midi, especially of Moustiers and Marseilles. There were eleven or twelve manufactories here; potters' names — Olery (whose mark is supposed to be that annexed), Clericy, Logier, Delori, &c. The Duke of Hamilton has collected a great number of pieces, with grotesque designs in polychrome, most of which are thus signed. The last marks are on a very fine plateau, painted in polychrome with classical subject and elegant borders, belonging to Mr. C. W. Reynolds.

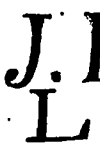
This mark, at length, is on a piece of the ware, painted in blue *en grisaille*, which belonged to a descendant of Clericy the potter. It is a Hunting subject, after Tempesta, surrounded with arabesques. Now in M. Davillier's Collection, at Paris. There are several specimens also in the Sèvres Museum. An early piece of Moustiers Fayence in M. Leveel's Collection has the arms of Jean Francis, Bishop and Count of

Noyon, who was elevated to the peerage of France in 1734, and died 1766.

MARSEILLES. In 1709 a potter named Jean Delaresse acquired great reputation, and is spoken of in the local history. Another, manufactory, was established in 1765 by Honoré Savy. The Fayence is something of the same character as that of Moustiers, and also of Strasbourg. The decorations are frequently in red or green, sometimes with Chinese designs and in the style of Louis XV and XVI. In 1777, on the visit of M. le Comte de Provence (afterwards Louis XVIII), Savy obtained a decree of certain privileges, at which time he adopted the fleur-de-lis. This ware is known to amateurs by a bright green, called *le vert de Savy.* In 1779, according to the '*Guide Marseillais,*' the following manufacturers resided at Marseilles:—Agnel et Sauze, Battelier, Antoine Bonnefoy, Boyer, Michel Eidoux, Fauchier, Fesquet et Cie., Leroi ainé, Massuque, Perrin et Abellard, Joseph Gaspard Robert, Honoré Savy, Jean Baptiste Viry. On some specimens also "Jaques Borelly, 1781." Those of Robert are signed J.R., as in the margin; from a specimen in the Sèvres Museum.

BORDEAUX. BORDEAUX. There was a manufactory of Fayence here in the first half of the XVIIIth Century. A specimen in the Sèvres Museum is signed *Cartus Bardig,* in the style of the Rouen pottery.

BORDEAUX. A later manufactory, established in 1829, by Messrs. Lahens and Rateau, which lasted a short time; re-established by M. D. Johnston, who marked his ware with the name of the town in full.



LIMOGES (Haut Vienne). J. Pouyat, manufacturer of modern earthenware services.

APREY, near Langres (Haut Marne). A manufactuře of pottery, established about 1780. The mark painted on a specimen in the Sèvres Museum.

CLERMONT.

CLERMONT. There was a manufactory here in the first half of the XVIIIth Century. The ware was mottled brown, in imitation of tortoiseshell, and of Italian forms. No mark known.

UZES (Gard). François Pichou, manufacturer. A specimen in the Sèvres Museum.

SCEAUX PENTHIÈVRE. A manufactory of Fayence, 1770 to 1780. Plates, with coloured ornaments in relief; in the centre, Marine subjects or Landscapes and Flowers. Mark, an anchor; sometimes the word "Sceaux" beneath.

B la R

BOURG LA REINE. On a plate and jug, of white Fayence, in the Sèvres Museum.

NIDERVILLER. Fayence manufactory, established in 1760 by M. de Beyerlet. This mark used by Beyerlet.

NIDERVILLER. General Custine succeeded Beyerlet. This mark was the first used under his direction.

NIDERVILLER. Another mark of General Custine, on fine Fayence as well as on porcelain,—the two C's with or without a count's coronet; used about 1792. He was beheaded in 1793. The two C's are also found on the German porcelain of Louisberg, but surmounted by an Imperial crown, with a cross at its apex. There are several specimens in the Sèvres Museum; and on jugs of white Fayence with coloured designs.

TOULOUSE. Fouqué, Arnoux and Co. On enamelled Fayence, white and coloured.

TOURS. Victor Avisseau. On pieces of Fayence, in imitation of Palissy.

TOURS. Another monogram of Victor Avisseau.

CASEMENE, near Besançon. The mark of a manufactory. Stamped.

VAL-SOUS-MEUDON. Manufactory of Messrs Mettenhoff and Mourot. Stamped on plates, &c.

P. B. C.

NISMES. Manufactory of Messrs. Plantier, Boncoirant and Co. Stamped on plates, &c.

LE MONTET. A manufactory near Charolles, directed by M. Laurjorois. Stamped on white stone ware.

Sarguemines.

SARREGUEMINES (Department of the Moselle). 1770 to 1781, by Paul Utzchneider. Fayence, in imitation of jasper, porphyry, &c., like Wedgwood. The mark impressed. Common ware is still made here.

VOISINLIEU, near Beauvais. Conducted by Jean Ziegler. Generally on brown stone ware, in relief. Brongniart.

QUIMPER. A manufactory of glazed stone ware, grey and brown, by De la Hubaudiere, 1809. The mark stamped.

E.L.B.

SAINT SAMSON (on the Oise). A manufactory for crucibles, &c., in whitish paste.

MONTPELIER. A manufactory of stone ware, by Le Vouland.

ORLEANS.

ORLEANS. Enamelled Fayence, about 1780. Grammond, manufacturer, of which a specimen is in the Sèvres Museum.

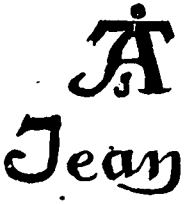
Rubelles.

RUBELLES (near Melun). Fayence, of opaque shaded enamel. The design is formed by the different thicknesses of the paste, in one or more colours. This was invented by M. le Baron de Burgoing, and registered in 1856; he was associated with M. le Baron de Tremblé. It ceased in 1858. It has somewhat of the Palissy character; table services, chimney pieces, &c. Sometimes marked A.D.T., or "Rubelles;" both impressed on the ware.

A.D.T.

PREMIÈRES (Côte d'Or).) Manufactory of *Faïence artistique*, by Dr. Lavalle. Very large plates, dishes, and vases, painted by hand.

PARIS (7 Rue des Recollets). Ceramic painter. M. Hippolyte Pinart, painter of *Faïence artistique.*



PARIS (11 Rue de Sèvres). *Faïences artistiques*, A. Jean, manufacturer; imitations of Majolica, &c. Established 1859.

PARIS. Manufactory of *Faïence encrusté*, by Theodore Deck, 1859. This beautiful ware has coloured pastes inserted in patterns on the body of the ware, like the Henri II. ware; sometimes in Persian designs. The mark impressed.

Spain, Portugal, and Piedmont.

VINEUF (Turin.) D. Giaonetti, director. Established 1750. (See "Porcelain.")

BUEN RETIRO (Madrid). Established by Charles III, 1769. (See "Porcelain.")

LISBON. This mark is found on pottery made in the suburbs. On a scent vase.

M. P.

PORTO (Oporto.) Manufacture of Rocha Soares. Sometimes the mark is MIRAVIA, PORTO,—one word above, the other below a crown.

MALTA. On two triangular stone jars; the mark stamped.

Sweden.

RÖRSTRAND.

RÖRSTRAND, the name of a suburb of Stockholm, where earthenware is made; established 1727, and still carried on. The proprietor had the exclusive privilege of making Fayence in Sweden until the rival establishment at Mariberg, in 1750, was established. The first description of ware made here was similar to that called Delft, and eight years later they produced a *Faïence pâte tendre.* This mark is printed on a modern service.

Rörstrand.

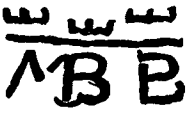
RÖRSTRAND. This mark is impressed on some early ware, in imitation of Wedgwood, in the Sèvres Museum.*

Storkhalm 22/8 1751 DB

STOCKHOLM. This mark, in blue, is on a punch bowl of enamelled Fayence; on the interior is written, "*Alla wakra flickors skal,*" which may be translated, "Here's a health to all good lasses." In the Sèvres Museum.

* The finest collection of Mariberg and Rörstrand Fayence is in the possession of Count Bielke.

MARIEBERG or MARIBERG, near Stockholm. Established about 1750 by M. Erenheick. This mark is on enamelled Fayence, like Delft. The figures relate to the dates; these probably mean 14th of October, 1768.



MARIBERG. Another mark. M. Brongniart says that the art of printing on pottery was practised here 1760.

GUSTAFSBERG, near Gothenberg. About 1820–1860. Godenius, manufacturer of earthenware services, usually in blue and gold.

HELSINBERG.

HELSINBERG. A manufactory of pottery, established about the beginning of the present century.

Germany, Belgium, &c.

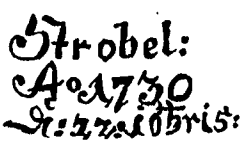
BAŸREUTH (a town in Bavaria). There was a manufactory of pottery here in the XVIth Century, of a brown stone ware, with Renaissance medallions, arabesques, &c., in relief. At a later period fine Fayence was produced, usually painted in blue *en grisaille*. The designs are delicately traced with a brush, as fine as if with a pen, on a fine paste; the forms are Canettes, Jardinières, &c. This mark is on a large vase, with handles, in the Sèvres Museum; the monograms beneath are perhaps those of the decorator. On other specimens are the marks N.F. and BK.C., &c. Frequently without any marks.

NUREMBERG. The celebrated Veit Hirschvogel, of Schelestadt, was born at Nuremburg in 1441, and died in 1525, contemporary with Luca della Robbia, the Florentine, who was born in 1400 and died in 1481. Veit Hirschvogel was succeeded by his sons and continuators in the manufacture of pottery. In the Berlin Ceramic Museum, M. Kolbe (the Director of the Royal Porcelain Manufactory) has recently placed a jug of Viet Hirschvogel, of the year 1470. This authentic specimen was purchased at the Minutoli sale for 83 thalers; it is somewhat like the Italian Majolica, but easily distinguished by the bright colours and fine quality of the enamel; it is ornamonted in relief with the Crucifixion, beneath are three niches, containing statuettes of Faith, Hope, and Charity, painted in colours, amongst which the green predominates, as usual in the German school. The chimney pieces and tiles of the early Nuremburg make are frequently met with; there is a large collection also in the Berlin Museum, from the Minutoli sale, of the XIVth, XVth, and XVIth Centuries. The finest chimney piece known, is one still existing in its original position in the Château de Saltzburg, for which it is said an English amateur has recently offered the sum of 36,000 francs, or nearly £1500!

G. J. Greber
Anno 1729
Nuremberg.

Stadt Nuremberg
1724.
Strobel.

NUREMBERG. There are two plates of the XVIIIth Century in the Sèvres Museum; one in imitation of Faenza, the other an allegory of Luther. They are marked as in the margin. There is also a large bell, which still has a fine ring, decorated in blue *en grisaille*, with the arms of Nuremberg, and an inscription in German—"The town of Nuremberg of the Holy Roman Empire," and the signature of the potter "Strobel." The mark here given is not a facsimile.



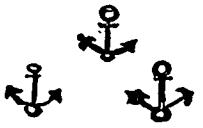
NUREMBERG. This mark of Strobel occurs on a large dish, painted in blue, with arabesque borders, birds and fruit in the centre. In the Sèvres Museum.

Schaphúijsen. genrit Euers.

SCHAFFHOUSEN. There was a manufactory here in the beginning of the XVIth Century. This mark is on a dish, of brown ground, with white and blue figures, representing the Flagellation, and a German inscription with the name of the potter Genrit Evers. It is in the Musée de Cluny. There is a date on the piece, but unfortunately the figure denoting the Century is partly obliterated; it is probably 1695, from the costume,—it is certainly not later, but has been quoted by some as 1495; this reading is quite erroneous.

COLOGNE. Stone ware was made here in the XVth and XVIIth Centuries. It is frequently confounded with the *grès de Flandres*, most of which, in reality, was of German fabrication, and frequently bears German inscriptions, not Flemish. The best and most highly finished decorative jugs are made undoubtedly in Germany, probably between Cologne and Mayence; these bear dates of the XVth and XVIth Centuries. One of the finest specimens known bears the name of Master Balden Mennicken, potter, of Rorren, in Germany; it is in the Collection of M. de Weckherlin; in the form of an ewer, the neck is terminated by a lion's head, and a similar ornament at the bottom of the handle; the subject, in relief round it, represents the Three Theological Virtues, the Four Cardinal Virtues, and the Seven Liberal Arts personified; between these are the following inscriptions: — "*Wan. Gott. wil. so. is. mein Zill.*" "*Mestre. Balden Mennicken. Pottenbecker. wonede. zo. den. Rorren. In. leiden. gedolt.* 1577." Another, with the same signature, is in the Museum at Sèvres.

The earliest notice of the importation of Cologne ware into England occurs in the suit of one Simpson to Queen Elizabeth (quoted in Introduction, p. 47), wherein it states that "The potts made at Cullein, called drinking stone potts, were first imported into England by Garnet Tynes, of Aken, who had previously supplied the low countries."



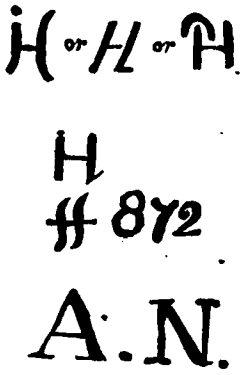
COLOGNE. Enamelled Fayence of the XVIIIth Century is marked by three anchors, the manufacture of M. L. Cremer; on services, &c.

POPPLESDORF, near Bonn. M. L. Wessel, manufacturer of Fayence. The mark stamped. An anchor is sometimes found on the manufacture of *Mettlach*, who generally paints his name in full.

HÖCHST, near Mayence. Enamelled Fayence was made here in the beginning of the XVIIIth Century. The mark is a wheel. The arms of the Electoral See being,—*gules* a wheel with six spokes *argent*, first assumed by Wittigis, Archbishop of Mayence, who was the son of a wheelwright.

MEISSEN, near Dresden. This mark is found on pottery of the beginning of the XVIIIth Century. It was formerly called "the red pottery of Dresden," and the mark, impressed, is often found on tea pots of this ware.

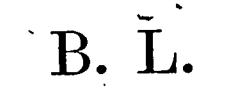
FRANKENTHAL. Founded by Hanung. Some pottery was made here, as well as at Strasbourg, although the manufactory was established for porcelain; it was coarse, and generally decorated with flowers, called "Poterie du Rhin." The last mark has the F, for Frankenthal, and a number, relating, perhaps, to the pattern.



ALTENROTHAU, near Carlsbad. A manufactory near Carlsbad, conducted by A. Nowotny. The mark impressed.

ARDENNES (Belgium). A. De Vander Waert. Services. The mark impressed.

ARDENNES (Belgium). B. Lammens and Co. Impressed on fine enamelled Fayence.

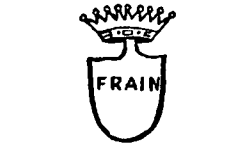


LUXEMBURG. Established at Sept Fontaines, about 1806, by M. Boch. Plates, vases, figures, &c.

LUXEMBURG. M. Boch. Sèvres Museum.

LUXEMBURG. M. Boch. Painted in violet on a figure of a boy in Mr. C. W. Reynolds' Collection.

KORZEC (Poland). This mark is found on pottery. It represents a pyramid.



MORAVIA (Frain). Besides the usual stamp, the ornamented pieces have an anchor, ribbon, and leaves in colour.

ST. CHRYSTOPHE, near Milan, Lombardy. Manufacturer, Giulio Richard. On modern earthenware services; also on some early imitations, stamped with Wedgwood's name, in the Sèvres Museum.

Holland.

LILLE.

Fecit IACOBUS FEBURIER Insulis in Flandriâ. Anno 1716.

Pinxit MARIA STEPHANUS BORNE Anno 1716

LILLE. There was a manufactory of Fayence here, established by the Dutch in 1708. In 1740, after the treaty of Utrecht, which ceded this town to France, the brothers François and Bartelemy Doré established a second. A portative altar, in the Sèvres Museum, is painted in blue *en grisaille*, quite of the Delft character, signed as in the margin. There was a more recent manufacture also, that of M. Lefebvre, who was succeeded by M. Masdez, which ceased in 1827.

AMSTERDAM. A German Jew, of Breslau, named Hartog, known by the adopted name of Hartog Van Laan, in conjunction with another named Brandeis, established a manufactory of Fayence about 1780, at "Flackefeld," near the Gate of Weesp, at Amsterdam. It ceased about 1785. The ware is heavy, not very artistic, and usually in blue *grisaille* decorations. A piece, given by a son of Brandeis to M. Demmin, bears this mark.

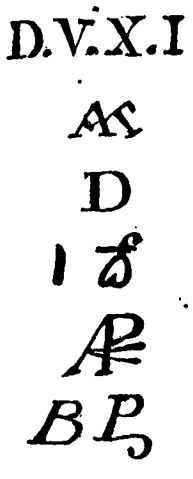
OVERTOOM. A manufactory of fine Fayence was established in 1754 at Overtoom, very near Amsterdam, in a theatre where French performances were formerly given. The Barons Van Haeren and Van Palland were the proprietors, Ariel Blankers director and Wollen Tusnig modeller. Some pretty groups of birds were modelled from nature; statuettes, vases, &c. They are now very scarce, as the works were limited. It ceased in 1764, having lasted only ten years. No mark is known.

DELFT, a town between the Hague and Rotterdam, was celebrated for its pottery at a very early period, Haydn ('*Dictionary of Dates*') says as early as 1310. It was imported into England in the reign of Henry IV. It was probably about the time of the introduction of Chinese porcelain into Europe that the Delft potteries sprang into active existence, although the art was known there long before, and no examples of an earlier date than 1530 have been preserved, or rather can with certainty be identified. Some specimens of Delft ware, representing fruit, fish, &c., like that of Nuremberg, bear the date 1540, and the style was introduced into Holland from thence. Many of the early Delft pieces have German inscriptions; one was found at Middleburgh, dated 1546. Towards the middle of the XVIIth Century, there were nearly fifty manufactories of pottery in operation at Delft, employing more than a fourth-part of the entire population, viz. about 7000 persons, and this was the most flourishing period of its existence. In the middle of the XVIIIth Century they were reduced to twenty-four, yet making a considerable quantity of pottery. A list of these will be found in the following pages, taken, by M. Demmin, from the registry of the Hôtel de Ville for the year 1764, describing the names of the potters, their marks or monograms, and the signs by which their manufactories were known, forming a most interesting addition to the scanty information hitherto collected respecting the Delft potteries. Unfortunately the archives of the city were nearly all destroyed by two great fires which occurred there in 1536 and in 1628, and those that are left contain nothing concerning the early manufactories of pottery. At the present day, of all of this number of potteries only one remains, and its productions are of a very inferior character, being a yellowish pipeclay, devoid of any attempt at ornamentation. Fine specimens of ancient Delft are becoming very scarce. The decorated pieces of Ter Himpelen, although rarely signed, are much prized; he painted Fairs and Marine subjects, on square plaques, about the year 1650. So also are those of Piet Viseer, about 1750, a celebrated colourist; and of Van Dommelaar, in 1580, who painted Chinese Landscapes; dragons, trees, butterflies, &c. in gold, red, and yellow, which are

now very precious. Ter Fehn, 1590, a sculptor, produced statuettes, Cupids, and Mythological figures, very much of the Della Robbia character. Jan Asselyn, surnamed Krabbetje (little crab), a painter, born at Antwerp in 1610, painted Landscapes, generally in blue, on plaques. Abraham Verboom, who flourished about 1680, painted, at Delft, Landscapes, &c. on plaques.

The following are among the most celebrated pieces of this ware extant:—A large painting on Fayence, in a cabaret of the village of Lekkerkerk, near Schonhoven; it is 8 feet high, and represents the famous giant of that name, a countryman of enormous height, in the beginning of the XVIIIth Century. In the Museum at La Hague are two fine plaques, about 3 feet in length, painted by Ter Himpelen, after designs by Wouvermans and Berghem. At the Château de la Favorite, at Baden Baden, is a complete service of Delft, given by the King of Holland. A cabinet, in the Château de Rambouillet, is entirely covered with tiles of Delft ware; and there are also some fine specimens at Hampton Court.

The chronological list which follows, of the marks and monograms on Delft Fayence, is given on the authority of M. Demmin (*'Guide de l'Amateur de Faïence et Porcelaines,'* Paris, 1861), which, he says, is arranged after a long and conscientious study, and after more than fifteen years' research in Holland itself:—



1540. Unknown. Marked in blue. Chinese designs in blue.

1540. Unknown. Marked in blue. Chinese designs in blue.

1570. Unknown. Marked in gold. Early gilding.

1570. Unknown. Marked in gold.

1575. Unknown. Marked in red. Japanese, colours and gold.

1575. Unknown. Festoons and Bouquets.

1575. Unknown. Chinese designs, in blue.

1580. Unknown. Shaped pieces, as salt cellars, jugs, pepper castors, small pots, &c., with and without gilding.

1580. Unknown. Japanese designs.

1580. Unknown. Japanese designs.

1590. SUTER VAN DER EVEN, with numbers. Chinese designs.

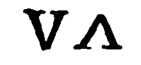
1590. SAMUEL PIET ROERDER. Pitchers, &c., painted in bright colours.

1580. Unknown. Marked in red. Canettes, &c. Landscapes.

1595. MARTIN CAROLUS, letters crowned. Plates, like the Castelli ware.

1600. Unknown. Canettes, &c. Blue festoons, &c. on white ground.

1605. Unknown. Canettes, &c. Chinese polychrome.



1620. Unknown. Shaped pieces. Red and gold.

1620. Unknown. Shaped pieces. Polychrome; ducks, pikes, &c. on the covers.

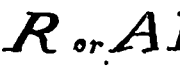
1625. JEAN BROUWER. Shaped pieces. Arabesques, &c., blue *en grisaille.*

1620 to 1650 } GUIDO SALVAGGIO? Plates, &c., in imitation of Faenza.

1650. BERGHEM. Table services, jugs, &c., with landscapes.

1650. Unknown. Dishes, with birds and foliage.

1650. Unknown. Landscapes and figures, temp. Louis XIV.

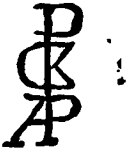


1650. Unknown. Marked in red. Japanese, in blue.

1650. Unknown. French and Dutch designs.

1660. Unknown. Services, jugs, &c.; red decorations.

MARKS OF POTTERS DEPOSITED IN THE HOTEL DE VILLE.

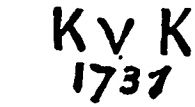


1680. CORNELIUS KEYSER, JACOBUS PYNAKER, and ADRIAN PYNAKER, associated potters.

1680. The mark of G. K. LEYNOVEN, potter.

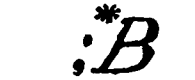
1680. JAN JAN Z. GULICH, potter.

1680. MARTINUS GAUDA.



1731. Unknown. Plates, blue, *en grisaille.*

1750. TURNER. Costume figures, and religious subjects.



1750. ISAAC BROUWER, potter.

THE FOLLOWING MARKS ARE DEPOSITED IN THE HOTEL DE VILLE.

1764. A. KIEL. *De Sterre* (the star).

1764. JACOBUS DE MELDE. *De Pauw* (the peacock).

1764. JOHANNES DEN APPEL. *De Vergulde Boot* (the gilt boat).

1764. VAN DER DOES. *De Roos* (the rose).

1764. LAMBERTUS SANDENUS. *De Klauw* (the griffin).

1764. VAN DER DOES. *De drie Klokken* (the three bells).

1764. DEXTRA. *De griekse* A (the Greek A).

1764. JACOBUS HALDERUS ADRIAENS. The same.

1764. HENDRICK VAN HOOREN. *De drie porcelaine Tonnen* (the three barrels of porcelain).

1764. PIETER PARÉ. *De metaale pot* (the metal pot).

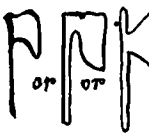
1764. PIERRE VAN DER BRIEL. *T' Fortuyn* (Fortune).

1764. Pieter Van Marum. *De Romyn* (the Roman).

1764. Jan Van der Kloot.

1764. Pierre Jan Van der Hagen. *T' Jonge Morians Hoft* (the young negro's head).

1764. Geertrug Verstelle. *De oude Morians Hoft* (the old negro's head).



1764. Justus Brouwer. *De Byl* (the hatchet). This mark is well known. Both fine and coarse ware were produced here.

1764. Hugo Brouwer. *De drie Flesges.* (the three bottles).

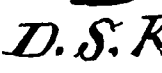
1764. Hendrik van Middeldyk. *T'hart.* (the heart).

1764. An. Pennis. *De twee Scheepjes.* (the two ships).

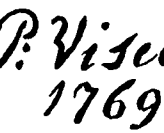
1764. Johannes van Duÿen. *De porcelyne Schotel* (the porcelain plate).

1764. P. Verburg. *De vergolde Blompot* (the gilt flower pot).

1764. Pieter Jan Doonne. *De porcelyne Fles* (the porcelain bottle).

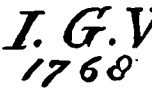


1764. Tomas Spaandinck. *De twee Schenkkannen* (the two cans).



1750 to 1770. Piet Viseer. *De Kunstenaar* (the artist). The finest colourist known; his pieces are rare.

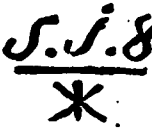
1764. Unknown. Shaped pieces. Blue monochrome.



1768. Unknown. Shaped pieces. Blue monochrome.

1770. Unknown. Canettes, &c. Blue monochrome. Marked in blue.

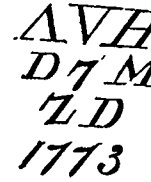
1770. Unknown. Marked in blue. Jugs, &c. Blue monochrome.



1770. Unknown. Marked in blue. Jugs, &c. Blue monochrome.

1773. Unknown. Plaques. Blue *en grisaille*, coloured borders.

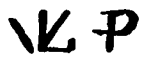
1779. Unknown. Marked in blue. Dishes and covers, fruit handles.



1773. Unknown. Marked in blue. Plaque, in imitation of a cage of canary birds.

1774. Unknown. Canettes, with figures and foliage, flowers, &c.

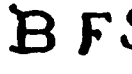
1779. Unknown. Triangular plateau. Blue, Chinese designs.



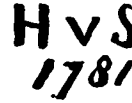
1779. Unknown. Triangular plateau. Blue *en grisaille.*

1779. Unknown. Triangular plateau. Chinese designs, &c.

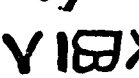
On a plate, of Chinese design.



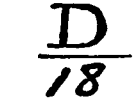
On a dish, with festooned border.



On a dish, blue; Flight into Egypt.



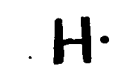
On a comfit box, in form of a bunch of grapes.



On a plate, painted in blue *en grisaille.*

On a dish, with figures in blue, coats of arms, and cupids, coloured border.

On a dish, painted in colours.



On a canette or jug, in blue *en grisaille.*

On a tea canister, in blue *en grisaille.*

On a large and very fine plate; well-finished designs in blue.

A crocus pot, in form of a fish, blue designs.

Canette or jug, in blue.

Canette or jug, in blue.

On a tureen and plate; blue dragons, Chinese pattern.

M.Q. On a plate, of blue decoration, of the Decadence.

L.P *Kum* On plates of old Delft, polychrome designs.

R.T.C On a butter dish, forming a bundle of asparagus on a plate.

A.I.1663. On a plaque, in blue *en grisaille;* The Last Supper.

SM. 1725. On a canette (*Stortenbeker*), in blue *en grisaille,* with "*Looft. Godt. boven alle*" (Love God above all).

On a set of vases, painted with flowers, &c.

England.

POTTERY AND PORCELAIN.

STAFFORDSHIRE. When Dr. Plot published his natural history of the County, in 1686, it does not appear that there were many manufactories of pottery. He speaks of one at Amblecott, another at Wednesbury; but he says, "The greatest pottery they have in this county is carried on at Burslem, near Newcastle-under-Lyme." His account of the various clays used is interesting, but he gives no information about the potters then engaged. We find the names of two, painted on the early Staffordshire ware,—THOMAS TOFT and WILLIAM SANS. The former was a manufacturer of the middle of the XVIIth Century.

THOMAS TOFT

STAFFORDSHIRE. A large dish, with buff-coloured body, and ornaments laid on in relief in dark and light brown, having in the centre a lion crowned, and on the border the maker's name, is in the Geological Museum, Jermyn Street.

CROUCH WARE.

STAFFORDSHIRE. Burslem. In 1690 a coarse sort of ware was made here, of brick clay and fine sand, with salt glaze. Around the ovens used for this Crouch ware scaffolds were erected, on which the foremen stood to cast in the salt for glazing. In 1700 twenty-two ovens were employed in Burslem.

ELERS

STAFFORDSHIRE. Bradwell, two miles from Burslem. The Elers, from Nuremberg, established a manufactory here in 1690. They made a red ware, similar to that of Japan; also a black china, by introducing manganese. They discontinued the works about 1720, and are supposed to have assisted in the potteries of Lambeth and Chelsea. Their charge for tea pots was from 12 to 24 shillings each.

WEDGWOOD.

STAFFORDSHIRE. Burslem, 1759–1770. ETRURIA, 1770–1795. Josiah Wedgwood was born in August, 1730, and at eleven years of age worked at a small pottery of his father's, Thomas Wedgwood, of Burslem. He was in partnership first with Mr. Harrison, of Stoke-upon-Trent, and subsequently with Mr. Wheildon, manufacturing imitation agate knife-handles, snuff boxes, &c. He returned to Burslem in 1759, and entered business on his own account. In 1763 he

WEDGWOOD and BENTLEY.

produced his fine cream-coloured ware, or Queen's; then his jasper, and, about 1769, his black Egyptian. His partner, Bentley, directed the classical subjects until his death, in 1780; after which, up to 1786, Flaxman designed or suggested most of his principal works, although many Italian and French artists were also employed. The blue and white, green, pink, and violet tinted grounds, without glaze, were usually stamped with the name in full, from 1765 to 1768, and from 1768 to 1780 with both names impressed on the ware. He removed to Etruria (a village erected by him near Newcastle-under-Lyme) in 1771. He died in January, 1795. The principal inventions of Wedgwood were, 1, The cream-coloured table ware, afterwards called *Queen's ware*; 2, *Terra cotta*, made to represent porphyry, granite, &c.; 3, *Basaltes*, or black Egyptian ware; 4, *White porcelain biscuit*; 5, *Bamboo*, a cream-coloured porcelain biscuit; 6, *Jasper*, a porcelain that would receive throughout its whole substance, from the admixture of metallic oxides, the same colours as they would communicate to glass or enamels in fusion, very applicable to the production of cameos, portraits, &c. that require to be shown in bas-relief, since the ground can be made of any colour, while the raised parts are pure white; 7, A *porcelain biscuit*, exceedingly hard, resisting the strongest acids or corrosive substances, very useful in laboratories, and for mortars. Mr. D. C. Marjoribanks has a

most interesting series of the original designs for Wedgwood's bas-reliefs, modelled by the artists themselves in wax, on slate plaques.

STAFFORDSHIRE. Burslem. Enoch Wood established a pottery here about 1770; he was called "the Father of the Pottery;" he was a sculptor. His name occurs on a bust of Wesley, which was much admired at the time; on the back is an inscription stating that Westley "sat to Enoch Wood, sculptor, of Burslem, in 1781." Cream ware is said to have been invented by him, and much improved by Wedgwood. In 1816 Mr. Wood formed a collection of pottery, a select portion of which is now in the Geological Museum, Jermyn Street.

ENOCH WOOD.

STAFFORDSHIRE. Burslem. Successors of Enoch Wood. They continued the manufacture of earthenware busts of celebrated characters, and produced some well-modelled portraits of the Duke of Wellington, Napoleon as First Consul, the Emperor of Russia, &c. On that of the Emperor Alexander is written, "*Moscow burned, Europe delivered*, 1812." These two last specimens are in the Marchese D'Azeglio's Collection.

WOOD and CALDWELL.

MILES.

M 15

STAFFORDSHIRE. Shelton. Thomas Miles, in 1685, made a kind of white and brown stone ware. His mark was the letter M, followed by numbers.

ASTBURY.

STAFFORDSHIRE. Shelton. Mr. Astbury had a pottery here in the beginning of the XVIIIth Century. He made red, crouch,

and white stone ware. He died in 1743, *ætatis* sixty-five. His son, Thomas Astbury, in 1725, commenced business at Lane Delph, and made a cream-coloured stone ware. A flour mug, dated 1730, has on it a tulip, rose, and auricula, fairly designed and executed; some specimens have a red body with white ornaments.

J. & J. HOLLINS.

STAFFORDSHIRE. Shelton. Established about 1770. This mark is impressed on a bowl in the Geological Museum, white body and blue raised figures, highly finished in imitation of Wedgwood.

NEW HALL WORKS.

STAFFORDSHIRE. Shelton. The New Hall China Works were established in 1777, on the purchase of Cookworthy's patent, viz. the introduction of Cornish clay (*kaolin*) and china stone in the manufacture of porcelain, by Jacob Warburton, Samuel Hollins, Anthony Keeling, and others.

WHEILDON.

STAFFORDSHIRE. Little Fenton. Mr. Wheildon had a pottery here in 1740. He made agate knife-handles, toys, chimney ornaments, black glazed tea and coffee pots, tortoiseshell and melon plates, &c. Wedgwood was in partnership with him until 1759. Mr. Aaron Wood was his apprentice, and made models of his wares, such as pickle leaves, crabstock handles, cabbage-leaf spouts for tea pots, &c. The first Josiah Spode was also his apprentice.

E. Mayer.

STAFFORDSHIRE. Hanley. Elijah Mayer was a contemporary of Wedgwood. He was noted for his cream-coloured ware and

brown line ware. A cup and saucer, in imitation of Wedgwood's Egyptian or black ware, with animals in relief, with the name impressed, is in Mr. C. W. Reynolds' Collection.

J. MEIGH & Sons.

STAFFORDSHIRE. Hanley. Job Meigh and Sons had a pottery here, called the "Old Hall" manufactory, where formerly the old Crouch and white stone wares with salt glaze were made.

J. Keeling.

STAFFORDSHIRE. Hanley. Mr. James Keeling, in the latter part of 1828, produced, by printing, a dinner service, which was at the time much esteemed; it was ornamented with views from the illustrations of Buckingham's travels in Mesopotamia; which was followed by other manufactures, completing services of views in Turkey, Persia and Hindostan.

T. SNEYD HANLEY.

STAFFORDSHIRE. Hanley. This name occurs on jugs, of red and other colours, in imitation of the Portland vase, of recent manufacture.

Enoch Booth.

STAFFORDSHIRE. Tunstall. Enoch Booth had a pottery here, established about 1750. He made great improvements in the manufacture of pottery, by carefully levigating and uniting the clays of the neighbourhood with those of Devon and Dorset, and introducing certain proportions of flint. His name is on a large dish, dated 1757, in the Geological Museum, Jermyn Street.

ADAMS.

STAFFORDSHIRE. Tunstall. Benjamin Adams, established about 1770, was one of the numerous imitators of Wedgwood's

productions; but his works are very inferior, being deficient in brilliancy of colour, fineness of grain, and workmanship. He seldom stamped his ware with his own name.

TURNER.

STAFFORDSHIRE. Lane End, now Longton. Established by John Turner, 1762, and continued until 1786. His ware is the most successful imitation of Wedgwood's, and only second to his in excellence; the jasper is exactly copied; he also made a fine white stone ware. His sons continued the works until 1803, when they failed, in consequence of losses occasioned by the French Revolution.

T. Harley Laneend.

STAFFORDSHIRE. Lane End, now Longton. His name occurs on a curious painted jug, with a caricature of Bonaparte and the Quaker; about 1809. In Mr. H. G. Bohn's Collection.

LONGPORT.

Davenport
LONGPORT.

STAFFORDSHIRE. Longport. These works were established in 1793 by Mr. John Davenport. These two marks are on his earliest productions, stamped in red.

STAFFORDSHIRE. Longport. A later mark, impressed without colour.

STAFFORDSHIRE. Longport. This mark was used after 1805 for iron stone china, which was then very much improved. These works are still carried on by the same family.

MINTON.

STAFFORDSHIRE. Stoke-upon-Trent. Minton's, established in 1791 by Mr. Thomas Minton, in partnership with Messrs. Pownall and Poulson. He died in 1837, when his son, Mr. Herbert Minton, succeeded him alone, and attained great celebrity as a potter; he revived the manufacture of encaustic tiles, and brought the art generally to great perfection. He died in 1861, and was succeeded by Michael Daintry Hollins and Colin Minton Campbell, Esqrs. The name, indented on the ware, is generally adopted both for china and earthenware.

B B
New Stone
Felspar China.

This mark, indented, indicates the material of which the best earthenware was made, but now the name is also added.

Another mark, on porcelain, improved by the addition of felspar.

The ermine mark, indented, or painted in gold and colours, has, within a few years, been used on superior porcelain.

SPODE.

STAFFORDSHIRE. Stoke-upon-Trent. The first Josiah Spode entered this manufactory about 1784. He was an apprentice of Mr. Wheildon of Fenton, and took these works of Messrs. Banks and Turner; about 1780 he introduced the blue printed into Stoke, of the old willow pattern, and made cream ware, &c. He died 1798, and was succeeded by his son Josiah; about 1800 he commenced the manufacture of porcelain, and introduced bones into the paste, as well as felspar. The Prince of Wales visited

SPODE
Felspar Porcelain.

the works in 1806, and appointed Mr. Spode potter to his Royal Highness. The second Josiah Spode died in 1827, and his cousin, Josiah Spode the third, died a few years after.

C and G

C and G
New Blanche.

C and G
Saxon Blue.

STAFFORDSHIRE. Stoke. Messrs. Copeland and Garrett succeeded Mr. Spode. Their mark is C and G, sometimes accompanied by a crown and a wreath. The other marks indicate some improvements in the manufacture of their ware.

STAFFORDSHIRE. Cobridge. Clews, a manufacturer of pale cream-coloured ware. The mark stamped on a piece in the possession of Mr. Carruthers.

WARE & Cº

STAFFORDSHIRE. Messrs. Ware and Co. The name on a jardinière, blue with white raised cameo ornaments, in imitation of Wedgwood. In the South Kensington Museum.

WILSON.

STAFFORDSHIRE. On an earthenware plate, white ground, raised ornaments, dolphins, &c. on the border; in the centre a Gothic Castle. In the South Kensington Museum.

ROGERS.

STAFFORDSHIRE. This name is stamped on inferior imitations of Wedgwood.

VOYEZ
1788

STAFFORDSHIRE. Mons. Voyez was a Frenchman in the employ of Josiah Wedgwood, and superintended the manufacture of his jasper ware for cameo busts, &c., and an invaluable servant, but was at length discharged for some nefarious practices. His name occurs on a jug, with rustic characters in relief, coloured, in the South Kensington Museum.

FREELING & Cº

STAFFORDSHIRE. This name occurs on fine cream-coloured ware, with raised oak-leaves.

NEELD:

STAFFORDSHIRE. The name stamped on ware in imitation of Wedgwood.

Neale & Cº

STAFFORDSHIRE. The name impressed on a service of cream-coloured ware, like Wedgwood's Queen's ware, in the possession of Mr. W. Meyrick.

G. Harrison.

STAFFORDSHIRE. The name impressed on a blue painted dish, with openwork border.

LAKIN & POOLE.

STAFFORDSHIRE. This mark impressed on a black vase, like Wedgwood's Egyptian, of sharp and good work, with raised groups and basket-work.

Mason's Iron Stone China.

STAFFORDSHIRE. Leek. A recent manufacture belonging to Mr. Mason. Mr. Marryat has two very fine vases, richly printed and gilt, like porcelain. There are also jugs made here, of coarser description, for domestic use.

SCOTT BROTHERS.

STAFFORDSHIRE. This name is stamped on a dessert service of painted earthenware, of yellow designs on chocolate ground, of the end of the XVIIIth Century. Probably Staffordshire.

Uncertain. On an early English plate with blue Chinese decorations.

Uncertain. This mark is stamped on a cream-coloured earthenware supper set, of shaped pieces. Perhaps Liverpool.

Liverpool.—Mr. Richard Chaffers established a bank for the manufacture of pottery about 1750, he had served his apprenticeship to Alderman Shaw. Here, about 1752, he made blue and white earthenware, which was exported to our American Colonies, now the United States. Shortly after, hearing the report of the great improvements made by Wedgwood in the body of the ware, and finding him a formidable rival in the art of which he was then at the head, Mr. Chaffers was induced to aim at making a higher class of ware than had ever yet been produced. His endeavours were now turned to the production of china, the manufacture of which required an ingredient called soapstone, of which he could not procure a supply. It had a short time before been discovered in Cornwall by Mr. William Cookworthy, and the district where it was found already leased out to other persons. He therefore determined to set out for Cornwall in the hope of discovering a vein of soap rock. He mounted his horse, with a pair of saddle-bags under him containing a thousand guineas, the first instalment to pay the miners their wages. His first efforts were not successful; somewhat disheartened after several disappointments, he resolved for the time to suspend his operations, and accordingly called the miners together and scrupulously paid them their wages. There was one man missing, whose wages he left with the captain of the gang, and mounting his horse left the spot with a heavy heart. He had not proceeded far when he heard a faint cry in the distance, and looking back, saw the preconcerted signal of discovery from a lofty peak—the man who had separated from his fellow miners, and pursued his researches alone, had discovered the long-sought vein. The whole gang were immediately set to work, and the treasure shipped to Liverpool; the first ship arrived in dock with colours flying, amidst the cheers of the assembled spectators. When at home, he set to work with his new materials, and produced articles which gained him great reputation, and was frankly acknowledged by the great Wedgwood, to whom Mr. Chaffers presented a tea set of his china

ware, who, on looking at one of his cups, admiring the body and examining the colours used in decoration, exclaimed—"This puts an end to the battle; Mr. Chaffers beats us all in his colours, and, with his knowledge, he can make colours for two guineas which I cannot produce so good for five." But his distinguished progress was of short duration; he was seized some years after with a malignant fever, caught in visiting his favorite foreman, who was on the point of death, to which imprudence he fell a victim. This unfortunate event put an end to the prosecution of the trade, and broke up that branch of the art which he had mainly brought to such a high state of perfection.

A great many of his potters ultimately emigrated to America, whilst many of the best hands went into the service of Wedgwood.

Mr. Josh. Mayer, F.S.A., of Liverpool, from whose interesting narrative this account is abridged, has several specimens of his productions; one is a pepper-box of the hour-glass shape, painted in blue enamel, and the name Richard Chaffers, 1769, round it. So well known was this useful article in America, that it was a common saying of an angry person, that "He's as hot as Dick's pepper-box.' Tea cups, of almost egg-shell thinness and deep rich colours, in the Oriental style. A punch bowl, kept as a pattern for his workmen to copy from. Tea pots and cream jugs painted with landscapes, &c.

SHAW.

LIVERPOOL. Alderman Shaw had a bank for making pottery in the beginning of the XVIIIth Century. A large plaque, in the possession of Mr. Mayer, with a view of Great Crosby, is dated 1716. Other specimens are dated 1722 and 1756.

SADLER 1756.

LIVERPOOL. This establishment was founded by Mr. John Sadler, who was the inventor of printing upon pottery from copper-plates, in conjunction with Mr. Guy Green. The patent, dated 1756, which it was proposed to take out, was never en-

rolled, and is now in Mr. Mayer's possession, as Messrs. Sadler and Green preferred keeping the invention secret, to the doubtful security of patent rights. Wedgwood sent his Queen's ware to them weekly to be printed in this improved manner, and continued to do so until his death. The first mark is on a mug, with a portrait of George II. Sometimes the names of both are affixed to their ware.

SADLER & GREEN.

LIVERPOOL. Pennington was celebrated for his punch bowls, vases, &c., and had the recipe for a very fine blue, for which he refused a thousand guineas to a Staffordshire house. He carried on business from 1760 to 1780. His mark was also a P, in gold and colours. These occur on a tea service of blue designs, in imitation of Oriental.

PENNINGTON.

LIVERPOOL. Philip Christian carried on an extensive business in making china, and became the leading potter after Chaffers' death.

CHRISTIAN.

LIVERPOOL. Zachariah Barnes, born 1743, died 1820, was the last of the Liverpool potters.

BARNES.

LIVERPOOL. A pottery, called Herculaneum, was established on the Mersey by Richard Abbey, in 1794. The first ware was blue printed, and had the name stamped on it in blue. One pattern was views of the principal towns of England, the mark mostly impressed. In 1802 it was sold to a company who commenced making china, under the names of Worthington and Co.

HERCULANEUM.

HERCULANEUM POTTERY.

The mark from 1822 to 1833 was "Herculaneum Pottery." Subsequently the firm was Messrs. Case, Mort and Co., who introduced as a mark, a bird called the Liver, which forms the crest of Liverpool; they carried on the factory until 1841.

LAMBETH. About 1640 some Dutch potters established themselves here, and by degrees the manufacture of earthenware became important, for the village possessed no less than twenty manufactories, in which were made the glazed pottery and tiles used in London and various parts of England. The ware made here was a sort of Delft, with landscapes and figures painted in blue, and it continued flourishing until the latter part of the last century, at which time the Staffordshire potters, by the great improvements they had made in the quality of their ware, and its cheapness, completely beat them out of the market. The manufacture of stone ware is still carried on extensively both at Lambeth and Vauxhall.

FULHAM. There was a manufactory of pottery here early in the XVIIth Century, which is supposed to have been established by some Dutch potter. The white bottles, or jugs for wine, inscribed *Whit, Sack, Claret,* &c., dated from 1642 to 1659, were probably made here or at Lambeth. Faulkner, in his historical account of the parish, says that—"Mr. John Dwight, in the year 1684, invented and established at Fulham a manufactory of earthenware, known by the name of White Gorges, marbled porcelain vessels, statues, and figures; also imitations of the Cologne ware; transparent porcelain, and opaceous red and dark coloured porcelain, or China and Persian wares. For these manufactures a patent was obtained in the year above mentioned. This manufactory is now carried on (1761) by Mr. White, a descendant in the female line of the first proprietor."

In 1813 the manufactory was continued by Mr. White, a son of the above, and the articles made were chiefly stone jars, pots, jugs, &c., which is still continued.

In Dr. Plot's account of John Dwight of Oxford (1677), he affirms distinctly that, besides the imitation of Cologne and Hessian wares, he had succeeded in the fabrication of wares of transparent earth, and had coloured them with metallic colours, resembling those of China.

Mr. C. W. Reynolds has recently obtained a very interesting collection of twenty-four pieces of the Fulham ware, which had been preserved in Mr. White's family as specimens of that manufacture. They consist of some cleverly-modelled statues of Jupiter, Mars, Neptune, and Saturn, in brown earth. Busts of Charles II. and James II, with some full-length figures, probably of the Dwight family, all modelled in stone ware in imitation of the Cologne fabric. A mug, moulded with a representation of Hogarth's "Midnight Conversation." Some jugs or bottles of mottled brown glaze, with ornaments in white relief; one with the busts of William and Mary, and grotesque figures; a marbled vase, &c. But the most interesting relic of this manufactory, is a beautiful half-length figure of a female child asleep on a pillow, her hands resting on her breast, clasping a bouquet of flowers; evidently modelled from the child after death; it is. 10 in. by 8½, and executed in pipe clay, baked and glazed; at the back is impressed or graved in the clay (before fireing) "Lydia Dwight, died March 3, 1672."

In the same collection is a large earthenware plate, 23 in. diameter, covered with a beautiful blue enamel, like the Nevers ware, ornamented with white painted scrolls and flowers; the centre of the dish is filled with the royal arms, boldly drawn, and the monogram of Charles II. The mug with the Hogarth subject is of the same manufacture as those tea pots, milk jugs, and plates erroneously termed Elizabethan, with impressed ornaments in low relief.

Leeds Pottery.

Leeds. This establishment was founded about 1770 by Messrs. Hartley, Greens and Co., who subsequently published a book of patterns of the ware made by them, entitled '*Designs of sundry Articles of Queen's Ware, or Cream-coloured*

Earthenware, manufactured by Hartley, Greens, and Co.' Leeds, 1786. This ware has much perforated or basket work. The name of the firm is also occasionally seen impressed on the ware.

Hartley, Greens & Co.
LEEDS POTTERY.

The mark of C. G. has been attributed to Charles Green of Leeds; that in the margin is on a cup and saucer of white English china, with paintings of landscapes and the raised wicker border, common to this manufactory. The letters impressed.

C G
W

LEEDS. This mark occurs on pottery of the same fabric, and the arrow head is also supposed to be an early mark.

The manufactory is now carried on by Messrs. Warburton and Britton, the greater portion of their trade being in toilet services, mugs, pitchers, &c., in printed transfer ware.

ROTHERHAM. There was a pottery situated on the river Don, near Rotherham, established by one of the Greens, a potter, from Leeds, about 1790. This mark is stamped on an earthenware plate, with a coloured print of a landscape, of cheap character. In Mr. H. G. Bohn's Collection.

DON POTTERY.

CASTLEFORD, in the West Riding of Yorkshire, a pottery about 1800.

D. D & Co.
CASTLEFORD
POTTERY.

The name, impressed, occurs on a black earthenware service, with raised figures, like Wedgwood. The coffee pot has on the cover a female figure seated. In Mr. Roach Smith's Collection.

YORKSHIRE. Swinton, near Rotherham. A manufactory of pottery on the estate of the Marquis of Rockingham, established in the year 1757, conducted by Mr. Edward Butler. In 1765 it was carried on by Mr. William Malpass; in 1778 the works were taken by Mr. Thomas Bingley, who enlarged them, and made earthenware of a superior quality; in 1807 they passed into the hands of Messrs. John and William Brameld, who made porcelain of the finest description, employing the best artists and gilders. The annexed mark—a griffin, the Rockingham crest—is on a *rose du Barri* cup, painted with flowers, in Mr. H. G. Bohn's Collection. In 1826 they became embarrassed, but the works were continued by the assistance of Earl Fitzwilliam till 1842.

Brameld.

This mark is in red, on porcelain vases, in imitation of Oriental. A sort of brown or chocolate-coloured ware, made in the beginning of the present Century, obtained the name of Rockingham ware.

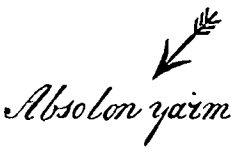
PLACE.

YORK. There was a manufactory established at the Manor House, York, about 1665, of which little is known, except the mention of its existence by Ralph Thoresby and Horace Walpole as "being equal to true china ware." From Walpole's account we learn that Mr. Place was a Yorkshire gentleman, first placed with an attorney in London, where he remained until the plague, which raged in London in 1665, compelled him to return to York, and he then made experiments in the manufacture of pottery. Lord Orford says, "I have a coffee cup of his ware; it is of gray earth, with streaks of black, and not superior to common earthenware." In the '*Ducatus Leodiensis*,' 1714, Thoresby tells us that a good vein of fine clay was discovered, which retained its whiteness after it was burnt, and that Mr. Place made mugs and even china ware of it. He continues:—"That ingenious man, Mr. Francis Place, presented one

to me, with one of the outer covers (*seggars*) purposely made to preserve it from the violence of the fire in baking."

NOTTINGHAM. In Deering's '*Historical Account of Nottingham*,' 1751, he speaks of potter's ware as manufactured here. No manufactory exists at the present day. There is a specimen in the Geological Museum, Jermyn Street,—a large brown earthenware bowl,—with "*November* 20, 1726," impressed on the outer rim.

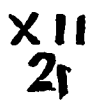
YARMOUTH. There was a pottery here about the end of the last Century. The arrow seems to have been the mark used; it occurs on a dessert service, with flowers painted in front and their names written on the back, in red. A dish, with the "horned pea," is in the Collection of Mr. C. W. Reynolds.



YARMOUTH. Absolon, potter, at a place called "The Ovens," at Yarmouth. This mark is on cream-coloured ware, like Wedgwood's Queen's ware; and also on some plates, in the possession of Mr. J. Mills, of Norwich, painted with fruit and flowers.

LOWESTOFT. The manufactory of pottery was established here in 1756 by Mr. Hewlin Luson, of Gunton Hall, which was unsuccessful, but was revived in the following year by Messrs. Walker, Brown, Aldred, and Rickman, and successfully carried on. Simeon Shaw speaks of a porcelain manufactory at Lowestoft; and in a bill of expenses incurred by David Rhodes, in Wedgwood's employ, who was evidently commissioned to seek for specimens of the various wares then made in England, we find the following:—"1775. May 12. 2 slopbasons, Derby and Leastoff, 1*s*. 6*d*." It was discontinued about 1820. No mark has yet been assigned to this manufacture, although it is said some specimens have three parallel blue lines.

PLYMOUTH. Established by William Cookworthy, about 1760. In 1768 he, in conjunction with Lord Camelford, took out a patent for the use of kaolin and porcelain granite, called china clay. Cookworthy engaged the assistance of a French artist, Mons. Soqui, whose ornamental delineations on the articles produced here were extremely beautiful. Some elegant salt cellars, in form of open conch shells resting on a bed of coral, shells, &c., all well modelled, were made here, and became great favourites for the table; a pair of these salts is in the Collection of the Right Hon. W. E. Gladstone. Henry Bone, afterwards famed as an enameller, was at that time employed in the manufactory. The ware made at Plymouth was allowed to be a complete porcelain, insomuch that it would bear a heat which melted china ware placed inside it, and was of uniform texture and quality from the inner to the outer surface. They continued to work this manufactory until 1774, but not answering their expectations, and having expended nearly £3000. in perfecting the discovery, they disposed of their interest in the patent to Richard Champion, of Bristol, and these works ceased. Cookworthy was born at Kingsbridge, in Devonshire, in 1705, and died in 1780. His discovery of kaolin and petunste, the ingredients of Oriental porcelain, took place about 1755. The mark adopted is that for *tin*, perhaps in consequence of the stanniferous character of that part of the country where the materials were obtained.



PLYMOUTH. The first of these two marks is on a cup of English porcelain, with blue Chinese figures; the second is on the saucer, of the same pattern; in Mr. C. W. Reynolds' Collection. A pair of handsome vases and covers, 16 inches high, bearing this last mark, are in the possession of Francis Fry, Esq., of Cotham, Bristol.

BRISTOL. Castle Green. Founded by Richard Champion, about 1772. After his purchase of Cookworthy's patent in 1774, he added the manufacture of hard paste, but both hard and soft were made at the same time. The ware was brought to high perfection, but the great outlay prevented its being remunerative, and he sold his patent to a company of Staffordshire potters in 1777, having first offered it to Wedgwood, who declined the purchase. There is a want of information respecting the Bristol porcelain about this time, but the works were no doubt continued until the establishment of the second manufactory at Temple Backs in 1787. Mr. Binns informs us that there is an advertisement in a Worcester paper of 1778 for china painters to go to Bristol.

BRISTOL. These three marks are found on pieces of the same service, of old Bristol manufacture, in the possession of Mr. Brown, of Wardour Street.

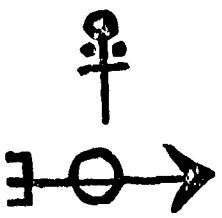
BRISTOL. These are also found on old Bristol porcelain.

BRISTOL. These two marks are on a sucrier and cover of old Bristol porcelain, painted with butterflies, gold and blue flowers, and raised bud handles.

BRISTOL. Temple Backs. A manufactory was established at this place by Mr. Joseph Ring, son-in-law of Cookworthy. The following advertisement appears in the

'*Bristol Gazette*' for January, 1787:—"Bristol Pottery, Temple Backs. Joseph Ring informs merchants and others that he has established a manufactory of the Queen's and other earthenware, which he will sell on as low terms, wholesale and retail, as any of the best manufacturers in Staffordshire can render the same to Bristol." The same mark, a cross in blue, is found on cream ware. There is still an extensive pottery at the Temple Backs, Bristol, where they make a common description of earthenware.

Bow or STRATFORD-LE-BOW. This manufactory is supposed coeval with that of Chelsea, about 1730, the early specimens of which it much resembles. The ware is usually embossed and painted with flowers and quaint devices, landscapes in bistre, &c. There is a curious document accompanying a punch bowl of Bow china in the British Museum, signed T. Craft, 1790, giving an account of the Bow works, from which we learn that the manufactory was carried on for many years by Messrs. Crowther and Weatherby, whose names were known all over the world; they employed about three hundred persons,—ninety painters (of whom the writer was one), and about two hundred throwers,—all employed under one roof. He states that this bowl was made at the Bow Works, about 1760; that it was painted by him in the old Japan taste—a taste at that time much esteemed by the Duke of Argyll; that there were near two pennyweights of gold, value 15 shillings, upon the bowl; that he had bestowed two weeks' work upon it during three months, and that it could not have been manufactured for less than £4. Mr. Craft adds that the works were then, in 1790, used as a turpentine manufactory. Mr. Weatherby had been dead many years, and Mr. Crowther was in Morden College, Blackheath, where he annually visited him.



These marks are supposed to be Bow from the quality of the ware on which they are found. The last is on a vase, purchased at Chandos House, which was considered an undoubted specimen of Bow china.

CHELSEA. This celebrated manufactory was established about 1730. The Elers, from Bradwell, Staffordshire, are supposed to have joined this establishment about that time. In 1745 it was in a flourishing state, for a company, which at that time desired the exclusive privilege of establishing a porcelain manufactory at Vincennes (subsequently that of Sèvres), urged the benefit that France would gain by having works that would produce the fine porcelain, and thereby exclude that of Germany and England. The period of its greatest excellence was from 1750 to 1765. It has been supposed that Venetians were the first workmen employed here, and this is borne out by the great similarity of the Venetian porcelain to that of Chelsea, both in gilding and painting, independent of which, the mark on both is an anchor; the early red anchor of the Chelsea has quite a Florentine character, and they are both of a fine soft paste. Three spots, or blemishes, at equal distances, on plates and other pieces, where the glaze has been removed, characterizes the Chelsea china, caused by contact of the three points on which it rested in the furnace, showing the rude method adopted in the first period of its manufacture. The same blemishes are also found in the early Italian pottery. Faulkner, in his description of Chelsea, says:—"The manufactory of Chelsea porcelain was set on foot by Mons. Spremont, a foreigner. The original proprietor, having acquired a large fortune retired from the concern, and his successors, wanting his enterprise and spirit, did not so well succeed, but in a few years abandoned it." In 1769 the works were purchased by Mr. W. Duesbury, of Derby, and carried on by him until 1784 (see next page). There is this peculiarity about the Chelsea porcelain, that it will not, like the *pâte tendre* of Sèvres, bear any fresh exposure to the heat of the furnace without splitting and cracking, so that it cannot be repainted and "doctored" like its French rival.

No mark appears to have been used on the earliest specimens. The earliest known is an embossed oval, on which is an anchor in relief, without colour.

Other marks of the early period.

The earlier mark is sometimes engraved, without colour; but most frequently it is in gold for the first quality, and in red for the second and inferior specimens.

A later mark, both in gold for best and in red and purple for inferior pieces, the anchor being more perfectly formed; used until about 1780.

CHELSEA. This mark, of a triangle, which is frequently found upon English porcelain, especially upon the little milk jugs in form of a goat, with raised flowers and a bee perched upon one of them, has always been attributed to the Bow manufactory; but there is good ground for believing that the mark really belongs to Chelsea. One of these milk jugs, in the possession of William Russell, Esq., has, in addition to the triangle, the word "Chelsea," and date 1745, all graved in the paste before fireing. A pair of fine turquoise ground vases and covers, fluted at top, with leaves turning over as handles, bearing this mark, are in the possession of Lady Dorothy Nevill.

DERBY. These works were founded in 1751 by William Duesbury, at first in partnership with Alderman Heath. The articles first made were lambs, sheep, and other animals for chimney ornaments. The mark used at that time is unknown, but is supposed to be a simple D, as in the margin. In 1770, Mr. Duesbury, of Derby, purchased the Chelsea china works, and carried on both manufactories simultaneously until 1784. The date of the agreement to purchase was August 17th, 1769, and on the 5th of February, 1770, the Chelsea porcelain manufactory and its appurtanances and lease thereof were assigned to Mr. William Duesbury. In 1784 the Chelsea works were discontinued, the kilns and every part of them pulled down, and what could be made available sent to

Derby. This purchase entailed upon him some heavy law proceedings against M. Spremont, for the recovery of a quantity of goods made by him, which Mr. Duesbury considered as part of the purchase. Spremont died in 1785. The weekly bills of the Chelsea works from 1770 to 1773 are still in existence, and some of them are quoted by Mr. Llewellyn Jewitt, in his interesting notice of the Derby porcelain works in the '*Art Journal*,' for January, 1862. Mr. Duesbury printed, in 1773, a '*List of the Principal Additions made this Year to the new invented Groups, Jars, Vases, Urns, Beakers, Cups, Chalices, &c. of Mr. Duesbury's Derby and Chelsea Manufactory of Porcelaines, Biscuits, and China Ware, both Ornamental and Useful.*'

DERBY-CHELSEA. The Chelsea works were united to those of Derby in 1770, and the moulds and models from both Chelsea and Bow (abandoned about the same time) were subsequently transferred to Derby, which then necessarily became an important manufactory. This union is denoted by the anchor of Chelsea crossing the capital D.

CROWN DERBY. A later mark than the preceding, usually in red, but occasionally in blue. A crown above a cross, and three dots in each side angle, below which is a capital D; used, from about 1780, by the Duesburys, and continued by Mr. Robert Bloor as late as 1830. Sometimes the cross is omitted, and only the crown and letter pencilled upon the ware.

CROWN DERBY. This mark is given by Mr. Jewitt, from a design by Mr. Duesbury, but which was not, perhaps, used, as we have never seen a specimen so marked. Mr. Duesbury died in 1785, and was succeeded by his son William. A third William Duesbury succeeded to the manufactory in the beginning of the present Century.

CROWN DERBY. The Crown and letter painted red, the square impressed. On a porcelain plate, of Oriental pattern, in the South Kensington Museum. Sometimes the impressed square is used without the crown.

DERBY. Robert Bloor succeeded the Duesburys about 1815, but continued using the marks adopted by them of the crown, cross daggers and dots, with the letter D, until 1830, when he discontinued it and substituted his own name.

DERBY. Bloor's mark, used about 1830 on first-class pieces. The old marks were always painted by hand with a pencil, but those adopted by Bloor were printed.

DERBY. Mark used by Bloor about 1835.

DERBY. This was used by Bloor about 1839. Sometimes the crown and DERBY beneath in a scroll. The works closed in 1848.

DERBY. Messrs. Locker and Co. succeeded Bloor when his works were discontinued, and opened a manufactory in King Street, Derby, in 1849.

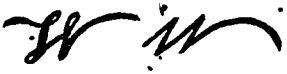
DERBY. Courtney was Bloor's London agent, and after the works closed carried on the business in his own name.

DERBY. Messrs. Stevenson, Sharp, and Co. succeeded Locker in King Street, who died in 1859.

Derby. The present proprietors are Messrs. Stephenson and Hancock. For many years past the old mark of a crown and D, with the cross and dots, has been used on ornamental porcelain; but, it having been suggested to Messrs. S. and H. that such a practice was calculated to mislead collectors, they have adopted this, which identifies them with the old established works, and, by the addition of the hilts and the initials of their names, sufficiently marks the difference of the epoch.

Worcester. This manufactory was established in 1751, chiefly through the exertions of Dr. Wall, a physician and good practical chemist, who, in conjunction with others, formed the "Worcester Porcelain Company," for the manufacture of *soft paste*. It has been stated that William Cookworthy had some interest in the Worcester works, and made *hard paste* there, but we have no authentic account of his ever having had any connection with them; in fact there was none made at that manufactory; except that we find, about 1790 to 1800, a porcelain paste, both hard and soft, whether on the glaze or body, or both, is difficult to say, but it has that appearance. The marks upon this ware are of great variety, but they still historically denote the changes that have occurred in the direction of the manufactory, and we are thereby better able to ascertain the dates of particular specimens. This is one of the few old English manufactories which is still carried on with success, and under the present spirited proprietors, Messrs. Kerr and Binns, no pains or expense is spared in perfecting the quality and decoration of the porcelain. The total number of hands now employed is about four hundred. The two principal manufactories of Messrs. Flight and Barr and Messrs. Chamberlain continued working separately until 1840, when the two firms were amalgamated, the plant and stock removed to the premises of the latter, and it was styled Chamberlain and Co. There are some Worcester vases, finely painted with classical subjects and figures by John Donaldson, who obtained medals from the Society of Arts for the best enamel paintings in the years 1765 and 1768, in the possession of the Right Hon. W. E. Gladstone, and Mr. Robert Walker of Bath.

WORCESTER. This is one of the earliest marks: a crescent outlined in blue.



WORCESTER. These are early marks, used when under the direction of Dr. Wall. He died in 1776.

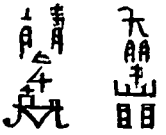
WORCESTER. An early mark found on printed china, which was invented about 1755. A crescent filled in with blue, under the glaze.

WORCESTER. Marked in blue on early printed china.

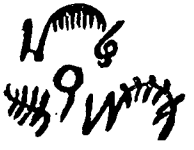
WORCESTER. Marked in gold.

WORCESTER. These marks, in blue, or sometimes red, are found on china of an early character and good finish; they are not confined to Chinese patterns. Occasionally a crescent in red is found, with one of these in blue.

WORCESTER. This mark, in imitation of that of Dresden, usually in blue, is on a jug in the Museum of Geology in Jermyn Street.



WORCESTER. A mark, painted in blue, on a fine old Worcester dish, in imitation of Japanese porcelain, in the possession of Mr. C. W. Reynolds. Sometimes only portions of this mark occur on the china.



WORCESTER. A mark, founded upon the Japanese, painted in blue.

WORCESTER. The mark of R. Hancock, found on printed subjects only. Robert Hancock is said to have been the inventor of the method of transferring engravings on to the surface of porcelain. His subjects are generally Garden Scenes and figures, like those of Watteau, and when signed are usually at full length. The following couplet appeared in the '*Worcester Journal*' of 1757, appended to the verses in honour of Josiah Holdship :—

"Hancock, my friend, don't grieve, tho' Holdship has thy praise,
'Tis yours to execute, 'tis thine to wear the bays."

WORCESTER. The mark, probably, of Richard Holdship, the anchor being a rebus upon his name, and used to distinguish him from Robert Hancock, whose initials were the same. He was, perhaps, the son of Josiah, to whom the verses in the '*Gentleman's Magazine*' were addressed. Mr. Llewellyn Jewitt, of Derby, has in his possession an agreement, between Richard Holdship and Mr. Duesbury of Derby, to print such china as may be required. He is there styled "Richard Holdship, of the city of Worcester, china maker." This mark occurs on a jug, with portrait of the King of Prussia, dated 1757, in the Geological Museum, Jermyn Street.

WORCESTER. These works were purchased by Mr. Thomas Flight in 1783, when this mark and the next were used until 1788.

WORCESTER. The mark of Thomas Flight.

WORCESTER. This mark was used after the King's visit in 1788.

B

WORCESTER. This letter is found scratched on pieces of this ware (not stamped), from 1793 to 1803.

Flight & Barr

WORCESTER. Messrs. Flight and Barr marked in blue, used from 1793 to 1807.

Flight Barr & Barr.

WORCESTER. Used from 1807 to 1813.

BFB

WORCESTER. Messrs. Barr, Flight, and Barr. The letters B. F. B., with a crown above, impressed on the ware without colour. Used from 1813 to the end.

Chamberlains.

WORCESTER. In 1788 Robert Chamberlain, who was the first apprentice at the old Worcester Porcelain Company, commenced business for himself in new premises (the same which are now carried on by Messrs. Kerr and Binns), contemporary with the manufactory of Flight and Barr, whom they joined in 1839.

CHAMBERLAIN & Co. WORCESTER

CHAMBERLAIN
WORCESTER.

WORCESTER. This mark stamped or painted. In 1850 Mr. W. H. Kerr joined the concern, which was for a short time styled "Messrs. Chamberlain, Lilley, and Kerr."

WORCESTER. This mark has been used (both stamped and printed) by Messrs. Kerr and Binns, the successors of Chamberlain and Co., for porcelain, since 1852, when Mr. R. W. Binns entered into partnership. It has the letter W, for Worcester. and in the centre the crescent and 51, the first year of Worcester *hard* porcelain.

WORCESTER. A mark used by Messrs. Kerr and Binns, the present proprietors, for fancy goods, since 1857.

Made at
New Canton
1750.

WORCESTER or Bow. There is, in the possession of Mr. Binns, of Worcester, a curious inkstand, bearing the annexed inscription, which is supposed to have been made by Dr. Wall before the porcelain works at Worcester were established. As the Bow china manufactory was built on the model of that at Canton, in China, this piece may perhaps have been made there, and it is possible that it may have been called "New Canton."

Grainger Lee and Co.
WORCESTER.

WORCESTER. In 1800, a third china manufactory was established, in St. Martin's Street, by Mr. Thomas Grainger, nephew of Mr. Humphrey Chamberlain. The firm was successively Grainger and Wood, and Grainger, Lee and Co., Mr. Lee having joined about 1812.

George Grainger
Royal China Works
Worcester.

WORCESTER. Mr. George Grainger succeeded his father in 1839. This mark is on a jug, with a well-finished painting of the City of Worcester, inscribed "Worcester Regatta, 1846;" in Mr. Brown's possession.

The firm is now G. Grainger and Co., using the mark annexed.

SHROPSHIRE. Jackfield. In 1713 there was a manufactory of earthenware at Jackfield, near Broseley, established by Mr. Richard Thursfield, who came from Stoke-upon-Trent. After his death, in 1751, it was carried on by his son until 1772; shortly after it passed into the hands of Messrs. Rose, of Coalport, and was continued by them until 1800. The ware made here was black and white stone ware; the former with scrolls and flowers in relief, known in the locality as "Black Decanters."

SHROPSHIRE. Caughley, near Broseley. These works were taken by Mr. John Turner in 1772; he came from the Worcester manufactory. The excellence of Turner's ware and patterns gained him great patronage. In 1780 he produced the celebrated "willow pattern," which even in the present day is in great demand, and completed the first *blue printed table service* made in England for Mr. Whitmore. The pattern was called *Nankin*, and was something similar to the Broseley tea service produced in 1782. Thomas Minton, Esq., of Stoke, assisted in the completion of the table service, being at that time articled as engraver there. Mr. John Rose, who had been brought up under Mr. Turner, assumed the proprietorship of the Caughley works in 1799, and transferred them to Coalport.

SALOPIAN
or
Salopian.

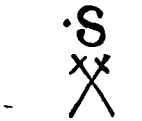
SHROPSHIRE. Caughley. The word impressed on blue Chinese figures and landscapes, and on white china with rich gilding.

TURNER.

SHROPSHIRE. Caughley. The name occurs on a plate, with blue Chinese landscapes and open border. Both specimens are in Mr. C. W. Reynolds' Collection.

S

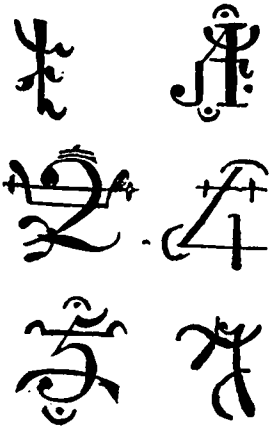
SHROPSHIRE. Caughley. The letter S, in blue, is sometimes placed alone.



SHROPSHIRE. Caughley. This mark is on a cup and saucer of English china, in imitation of Oriental, with blue stripes and red flowers, in Mr. Reynolds' Collection.

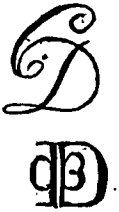
SHROPSHIRE. Caughley. This mark, in blue, is on a cup and saucer, blue flowers on ribbed white.

SHROPSHIRE. Caughley. This mark, perhaps intended for a bird bolt, is frequently seen on the Caughley pitchers.



SHROPSHIRE. Caughley. The series of Arabic numerals from 1 to 9, with flourishes, which give them something of an Oriental character, are so placed on the authority of Mr. Binns, one of the proprietors of the Worcester works. He says he has never found them on ware which he considers of Worcester manufacture. All these marks are painted in blue on early printed ware, with Oriental designs in the blue, which was brought to such perfection by Turner. From specimens in the author's possession.

SHROPSHIRE. Colebrookdale, or Coalport. Established in 1780 by Mr. John Rose, and still carried on in the same name. The Caughley works were transferred to Coalport in 1799.



SHROPSHIRE. Colebrookdale. Messrs. Rose and Co. A monogram used in 1861 for porcelain; painted in pink or gold.

WROTHAM.

WROTHAM (Kent). There was a manufactory here for earthenware vessels about the middle of the XVIIth Century. Mr. C. W. Reynolds has a large round plateau, of brown earth and yellow glaze, with incised pattern of rosettes and geometrical designs, dated 1668, with the letters H I in the centre, and I A, with the sacred monogram and date on the border. It was formerly in the possession of a family at Tunbridge Wells, where it had remained for more than a Century, and was traditionally believed to have been made at *Rootam* (so it is pronounced), in Kent. The existence of a manufactory there is confirmed by a large brown dish in the British Museum, ornamented with identical devices, inscribed with the initials E. W. E., and WROTHAM 1699.

Wales.

SWANSEA.

SWANSEA. There was a manufactory of earthenware about 1750, but on a small scale. It was much extended under the management of Mr. George Haynes, in 1790, and was called the Cambrian Pottery. The forms are of the classical taste, and generally coloured with a fine *gros bleu*. The word SWANSEA is generally impressed on the ware. It was not till 1814 that porcelain was made.

SWANSEA. The mark of a trident was adopted on some supposed improvement in the ware, which was ultimately found not to answer. The name of Berrington is said to have been sometimes added.

CAMBRIAN

SWANSEA. This mark is found on a large oviform vase of Cambrian pottery, about 1790, finely glazed and well painted, with a large medallion of passion flower, roses, &c., and a butterfly; the body of the vase is *gros bleu*, with large and small gilt globules over it. In Mr. S. C. Hall's Collection.

OPAQUE CHINA.

SWANSEA. This china was introduced about 1800, and was remarkable for the beautiful delineation of birds, butterflies, and shells.

NANT-GARW
GW

NANTGARROW. This porcelain manufactory was established in 1813 by some workmen from Worcester, under the assumed names of Walker and Beeley; they, however, produced some very fine porcelain. Beeley was a very clever painter of flowers. The ware has a very peculiar glassy appearance, like lump sugar, and, being of a granulated fracture, would not always stand the heat of the kiln; it is, therefore, frequently found cracked or otherwise injured.

No 6

NANTGARROW. This mark, in red, is on an experimental porcelain jug of this manufactory. It has a fine glaze, and is of a glassy appearance, crazed and shaky from the heat of the kiln; it is ornamented with raised and painted flowers. This preceded the Swansea porcelain. In Mr. Greaves' Collection.

ORIENTAL PORCELAIN.

Chinese.

In giving the marks on Chinese porcelain we must own our obligations to that eminent scholar M. Stanislas Julien, who has thrown a great deal of light upon the early history of Oriental porcelain by his translation of a Chinese history of the Imperial Manufactory of *King-te-tchin*, which is prefaced by a valuable introductory essay on the subject, with extracts from other Chinese authors. M. Stanislas Julien is of opinion that the porcelain of China was made about 185 B.C. The Chinese have historical annals from the remotest period of antiquity; the first notice they have of pottery is, that it was invented in the reign of the Emperor *Hoang-ti* in the year 2698, before the Christian era; but porcelain was first invented under the Han dynasty, between 185 and 80 B.C., or 1600 years before it was known to the western nations of the globe. Its progress was at first slow, but, from the patronage of succeeding emperors, it gradually increased.

The word "*pourcelaine*" has existed in the French language since the XIVth Century, consequently long before the introduction of china ware into Europe; the word was applied formerly to the calcareous concretion which lines the interior of marine shells, which we call *mother-of-pearl*. In the inventories of the XIVth, XVth, and XVIth Centuries the word *pourcelaine* has this signification, and certainly does not apply to porcelain in our acceptation of the

term. This appellation was probably given to the ware by the Portuguese, in the beginning of the XVIth Century, from its similarity to these marine shells, and is derived from "*porcellana*," a word which they apply to cowrie shells, either because it conveyed a good idea of their milky white, glossy, and translucent appearance, or perhaps they may have imagined that the ware was actually made from a composition of these very shells; in fact this was a very general impression at that time, for Edoardo Barbosa, who died 1576, says that it was made from marine shells and egg shells buried in the earth for eighty or a hundred years. Jerome Cardan and Scaliger both state that such was the method of making porcelain adopted by the Chinese. They kept the composition of porcelain a profound secret, and endeavoured to deceive foreigners by all manner of wonderful tales. This supposition was not an unreasonable conclusion for the Portuguese to arrive at; for, even at the present day, cowrie shells are imported in large quantities into England for the purpose of enamelling the insides of iron vessels for culinary purposes, which gives them the appearance of being coated with porcelain.

There are numerous manufactories of porcelain in China. M. Stanislas Julien enumerates fifty-six, but the principal establishment is that of *King-te-tchin*. This was established as early as the VIth Century, and was then known as *Nan-tchang-tchin;* but its great importance dates from the time of the Imperial patronage accorded to it in the *King-te* period, when it was called *King-te-tchin*, or the borough of King-te; this was in A.D. 1004. The Père d'Entrecolles, a Jesuit, who went into China to establish Missions in many of the provinces, collected some valuable details of the manufacture of porcelain. These he fully describes in a letter to Père Orry in Paris, in 1712, accompanied by specimens of the two principal materials, *kaolin* and *petunste*. He visited the Imperial manufactory, and gives the following interesting account:—"*King-te-tchin* wants only to be surrounded by walls to deserve the name of a city, and will bear comparison with the largest and most populous cities of China. There are eighteen thousand families,

and more than a million of souls. It is situated on the bank of a fine river. The expense of procuring materials is very considerable, for everything consumed here has to be brought a great distance,—even the wood for the furnaces has to be taken a hundred leagues; provisions also are very dear; yet numerous poor families find employment who could not subsist in the neighbouring towns. The young and the old, the lame and the blind, all find work, at which they can earn a livelihood, by grinding colours or otherwise. "Formerly," says the '*History of Feou-liang*,' "there were only three hundred furnaces, now there are nearly three thousand." *King-te-tchin* is situated in a vast plain, surrounded by high mountains, from which issue two rivers, flowing into each other, and form a wide open basin. Here are seen two or three rows of boats, tied together stem and stern; these are employed either in ascending the river for materials, or in descending it to take the porcelain to *Iao-tcheou*.

It is astonishing that in so densely populated a place,—so abounding in riches, so much property, and such an infinity of vessels,—not surrounded by walls, that it should be governed by only one Mandarin, without the least disorder. But the police is excellent; each street is superintended by one or more officers according to its length, and each officer has ten subalterns, who each take ten houses under their especial charge; if they do not keep strict watch the bastinado is liberally applied. The streets are barricaded, and few, if any, strangers are allowed to sleep in *King-te-tchin*, but must retire to their boats, unless they can find some well-known inhabitant to be answerable for their honesty and good conduct.

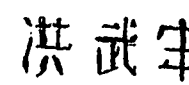
The Chinese themselves are great amateurs, and there are many collectors who pay high prices for ancient examples of porcelain, especially if made by a renowned potter; as much as 10,000 francs is sometimes given at a public sale for a choice piece of china ware.

The marks found upon porcelain are of two sorts; one in Chinese words or letters, designating the period or reign in which it was made; the other by letters or paintings, indicating the painter of the piece, its special use, or the place of its manufacture.

MARKS INDICATING A PERIOD OF A REIGN.

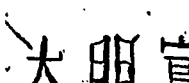
These two words, *nien tchi*, signify a number of years, or a *period*, and will be found following the name of the distinguishing appellation assumed by the Emperor, denoting at once the Emperor and the period of his reign. Thus the last reigning Emperor's designation literally signifies "The glory of the right way;" the present Emperor's period is designated "Universal abundance."

A.D. 1004–1007 The Emperor *Tchintsong* ascended the throne A.D. 995. He founded in the period *King-te*, 1004–1007, the Imperial manufactory of *King-te-tchin* (the borough or town of *King-te*), and ordered that the four words annexed should be painted under the foot of each piece: *King te nien tchi* (the *King te* period).

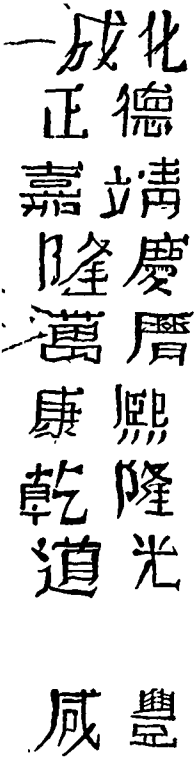


1368–1398 The *Hong wou* period, from 1368 to 1398, of the first Emperor of the *Ming* dynasty.

1403–1424 The *Yong lo* (period), 1403 to 1424. We omit the two words *nien tchi* (period), which always follow the name, to avoid repetition.



1426–1435 The *Ta ming Siouen te* (period), 1426 to 1435, or *Siouen te* of the *Ming* dynasty.



A.D. $\frac{1465}{1487}$ The *Tching hoa* (period), 1465 to 1487.

$\frac{1506}{1521}$ The *Tching te* (period), 1506 to 1521.

$\frac{1522}{1566}$ The *Kia-tsing* (period), 1522 to 1566.

$\frac{1567}{1572}$ The *Long-Khing* (period), 1567 to 1572.

$\frac{1573}{1619}$ The *Wan-li* (period) 1573 to 1619.

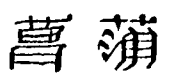
$\frac{1662}{1722}$ *Khang-hi* (period). "Peacable joy."

$\frac{1736}{1795}$ *Khien-long* (period). "Succour of Heaven."

Tao-kouang (period), literally "The glory of the right way," representing the last Emperor of China's administration.

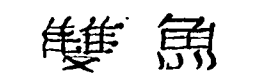
Hien-fong (period). "Universal abundance" represents the reign of the present Emperor, unhappily misappropriated, from the unforeseen effects of insurrection and war which have devastated his empire.

MARKS OF FACTORIES, PAINTED OR WRITTEN.



$\frac{960}{963}$ *Tchang pou.* The acorus, an aquatic plant, painted under the foot of a vessel, designates it as being of the manufacture of *Kiun*, of the finest quality, from 960 to 963.

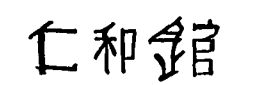
$\frac{960}{963}$ The numerals 1 and 2 here given denote also the finest quality of the *Kiun* porcelain.



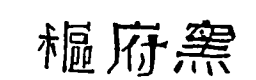
A.D. 969/1109 *Choang-yu.* Two fishes painted under the foot of a vessel indicate the porcelain of *Long-thsiouen.*

969/1100 *Si-siao-tseng-ting.* A long thin iron nail projecting beneath the foot of the vase, covered with enamel, indicates certain porcelain of *Iou-tcheou.*

969/1100 *Tchi-ma-hoa.* The sesame flower painted beneath the foot also indicates the *Iou-tcheou* porcelain.

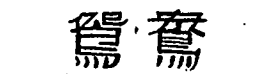


1111/1125 *Jin-ho-kouan.* "The house of humanity and concord." These words indicate certain white vases of *Ting-tcheou.*



1260/1307 *Tchou-fou-yao.* "Porcelain of the palace." The two first words, written on the inside of vases, indicate porcelain made for the Emperor's use of the dynasty of *Youen* (the Mongols of China).

1403/1424 *Choang-sse-kouen-kieou.* Two lions playing with a ball, painted in the centre of vases, indicate the porcelain of the first quality of the *Yong-lo* period.



1403/1424 *Youen-ing.* Two Mandarin ducks (male and female), which, among the Chinese, are emblems of conjugal affection, painted in the centre of bowls or cups, indicate the porcelain of the second quality of the *Yong-lo* period.

花 A.D. 1403–1447 *Hoa.* A flower, painted in the centre of a cup, indicates the third quality of the *Yong-lo* period.

紅魚靶 1426–1435 *Hong-yu-pa.* A handle ornamented with a red fish, on cups of the *Siouen-te* period.

絕細暗花 1426–1435 *Tsioue-si-gan-hoa.* An extremely small flower, of dead or matted colour, painted in the centre of a cup, denotes a piece of the *Siouen-te* period.

三魚 1426–1435 Marks of the *Siouen-te* period. Three fishes.

三果 Three fruits.

三芝 Three mushrooms.

五福 *Fo.* the word "Happiness" repeated five times.

壽 *Cheou.* "Longevity."

蟋蟀 1426–1435 *Si-so.* Crickets. The fighting of crickets was in fashion during the *Siouen-te* period.

大秀 *Ta-sieou* is the name of a girl, renowned for her talent in depicting these crickets on porcelain vases, at this period.

橘皮紋 1426–1435 *Kio-pi-wen,* literally the veins of the skin of the fruit *K'io* (a sort of sweet orange). In the *Siouen-te* period the enamel of certain vases imitated the sinuosities of the core of the orange,—perhaps the old crackle.

A.D. 1426–1435 *Long-fong.* An enamelled dragon and a phœnix, painted extremely small, designate. vases of the *Siouen-te* for the Emperor's use.

1465–1487 *Tseu-mou-khi.* A hen and chickens mark the *Tching-hoa* period.

1465–1487 *Teou-khi.* Fighting cocks. Of the *Tching-hoa* period.

1465–1487 *Ts'ao-tchong.* A sort of grasshopper. Of the same period.

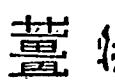
1465–1487 *Ou-tsai pou-t'oo.* Grapes, in enamel. Of the same period.

1465–1487 *Lien-tse.* The fruit of the nelumbium speciosum is the mark for wine vases of the same period.

1465–1487 *Meou-tan.* The flower paeonia moutan, beneath which is a hen and chickens. Porcelain of the same period; which is also found upon the porcelain of *Ting-tcheou*, the first year of the *Song* dynasty in 960.

1521–1600 *Thsieou.* "Wine." This word, painted in the centre of a small white cup, indicates one of the cups for the use of the Emperor *Chin-tsong.*

1522–1566 *Tsao-t'ang.* "Decoction of jujubes." These two words, painted in the centre of a small white cup, denote an inferior quality used by the same Emperor.



1522–1566 *Kiang-t'ang.* "Decoction of ginger." These two words are on cups of a common description used by the same Emperor.

茶 A.D. 1523/1566 *Tch'a.* A branch of the tea tree, painted in enamel in the centre of a small white cup, denotes one of the cups of the finest quality used by the same Emperor, *Chin-tsong.*

秘戲 1567/1619 *Pi-hi,* literally "secret games," or "*combats amoureux*" (*peinture libres*). This kind of decoration is of high antiquity.

竹葉 1567/1619 *Tcheou-ye.* Bamboo leaves, on vases with blue flowers, made in a street of *King-te-chin.*

蘭朶 1567/1619 *Lan-to.* A bouquet of the epidendrum. This ornament also designates the same *fabrique.*

壺隱逍人 1567/1619 *Ou-in-tao-jin. Ou,* "The old man who lives in solitude." These four words, painted on the foot of a vase, designate the porcelain of the celebrated potter *Hao-chi-khieou.*

THE FOLLOWING CHARACTERISTIC DEVICES OF *FABRIQUES* ARE GIVEN WITHOUT DATES.

鞦韆杯 *Tsieou-Tsien-pei.* Cups, on which children are seen playing at see-saw.

高士杯 *Kao-sse-pei.* Cups of the great *literati,* representing two poets sitting opposite a chrysanthemum.

白花朶兒 *Pe-hoa-to-eul.* A small branch with white flowers, on a certain porcelain of Corea, of pale blue, but little esteemed.

JADE. PEARL.

The Chinese characters signifying the words "Jade" and "Pearl" are sometimes met with.

Specimens of Chinese porcelain, with these six marks, the subjects painted in blue monochrome, are much esteemed in Holland, and bring high prices. Called "porcelain of six marks."

Japanese.

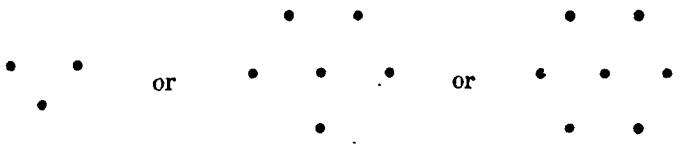
The Portuguese traded with Japan as early as the year 1534; but in consequence of their attempts to convert the inhabitants to Christianity, their intrigues and secret conspiracies against the Government, and, last not least, their interference with the decoration of the porcelain by painting upon it (or rather inducing their proselytes so to do) sacred subjects,—such as the legends of Saints, Scripture histories, &c.,—they were eventually expelled the country in 1641, and some forty thousand of their Christian converts proscribed and massacred. The Dutch, on the expulsion of the Portuguese, succeeded in obtaining the confidence of the Japanese, and founded a monopoly of the trade with them, deriving from that source a most lucrative branch of commerce, exporting porcelain to all parts of Europe, to the exclusion of every other European power, which, by their non-interference with the religion or government of the people, they have retained for more than two hundred years.

Dr. Hoffman, of Leyden, has written a memoir on the principal porcelain manufactories of Japan, derived from a Japanese work of the last Century, which is appended to M. Stanislas Julien's

account of those of China. He fixes the date of the introduction of porcelain in Japan at about 27 B.C., but the productions were very inferior, and it was not until the XIIIth Century that any decided improvement was made, which he ascribes to the circumstance of a Japanese potter named *Katosiro Ouye-Mon*, who, attended by a Bonze, undertook a journey to China, with orders from his Government to make himself acquainted with all the secret processes of the manufacture, which was at that time brought to so great a perfection there. On his return, he made such important improvements in the composition and decoration of porcelain that henceforth it became superior, in many instances, to the Chinese, especially in the fabrication of the best specimens, on which much time and labour was bestowed.

The porcelain of Japan is very much like that of China, but the colours are more brilliant in the fine pieces, and of a different shade, a better finish, and the designs more of the European character, the flowers being more natural, and the kylins, dragons, and other monsters less hideous; the paste is of a better quality, and a purer white, and the subjects are seldom with figures of Mandarins.

There are some marks occasionally found upon Japanese porcelain, which are never met with upon the Chinese; they consist of three or more dots or points, in relief upon the surface of the paste, placed thus on the backs of the plates or vessels:—



which are probably caused by the points of support on which the pieces rest in the kiln.

The principal manufactories number about twenty-five, and are situated in the province of Fizen, on the island of *Kiou Siou*.

The marks upon this porcelain are not understood; they much resemble the Chinese characters.

EUROPEAN PORCELAIN.

PORCELAIN has this distinguishing characteristic, that when held up to a strong light it appears transparent, unlike pottery or Fayence, which is opaque; its fracture is hard and white internally, like crystallized sugar or a broken piece of alabaster. Porcelain of the *pâte tendre* has the appearance of an unctuous white enamel, like cream; it is also to the touch of a soft, warm, and soapy nature, something like the surface of fine Fayence; the *pâte tendre* is also soft in another sense, being unable to bear so great a degree of furnace heat as the hard porcelain. The shaped pieces of the *pâte tendre* are covered all over with the glaze, even on the underneath parts and on the rim of the foot.

As the enamel of which the *pâte tendre* is composed is nothing more than a sort of vitrification, of little hardness,—less hard, indeed, than even the enamel of Fayence, and which is obtained by nearly the same degree of heat in the furnace,—it is easily cut or scratched with a steel point (*rayable par le fer*). This is one of the means by which the soft porcelain may be distinguished from the hard; it should, however, be observed that to make this experiment successfully, some vulnerable part of the ware should be chosen which has escaped the glaze, otherwise the attempt to scratch it might be ineffectual. The *pâte tendre*, therefore, is liable to become much scratched by frequent use.

The *pâte dure*, or true porcelain, is of the whiteness of milk, and feels to the touch of a hard and cold nature, and is somewhat heavier

than soft paste; underneath the plates and other pieces the rim, or edge, is left unpolished or without glaze.

Fine Fayence is an enamelled terra cotta, resembling porcelain, without its transparency when held to a candle. The fracture is of a yellowish earthy appearance. The enamel body is obtained at a less degree of heat in the furnace than hard porcelain, but at a higher degree than the *pâte tendre.*

The different modes of painting upon pottery and porcelain are as follows:—

The Majolica was covered with a fine enamel glaze, which enabled the artist to paint upon it artistically without the colours running into each other, as they would necessarily do on the soft porous earthenware of which it is composed. The pieces were then again placed in the kiln, and the colours, penetrating the glaze, became fixed.

Glazed earthenware is first baked in the kiln and left to cool, it is then painted, covered with a varnish or glaze, and rebaked at a low degree of heat.

The Nuremberg, Palissy, and other schools adopted another plan; they mixed thin colours with the enamel powder or glaze, and painted their Fayence with it.

The painting upon porcelain is executed after the ware has been baked, and whilst in a biscuit state; when finished, it is dipped into a glaze and again placed in the kiln, at a certain degree of heat sufficient to harden the glaze.

The amateur must be upon his guard in collecting porcelain, and not place too much reliance on the marks which he may find upon the ware. When the mark is not indented on the paste, or baked with the porcelain when at its greatest heat (*au grand feu*), it gives no guarantee for its genuineness. The mark was nearly always affixed before glazing. It is necessary in forming a correct judgment of the authenticity of a piece of valuable china, such as Sèvres, that many things be taken into consideration. First, above all it is most important to be satisfied whether the porcelain be of hard or soft paste, and whether such description of paste were made at the particular epoch represented by the mark; then, if the decoration

be in keeping with the style adopted at the time indicated; the colours, the finish, the manner of decoration, and various other *indicia* must also be taken into consideration.

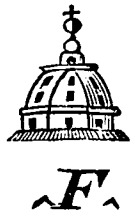
Between thirty and forty years ago M. Brongniart injudiciously allowed all the rejected pieces of old white soft paste porcelain of Sèvres which filled the ware rooms of the manufactory to be sold by auction. There were ready buyers found for the apparently useless articles; but it was known to those buyers that soft paste had this peculiarity, that it could be painted upon, and on being again placed in the kiln, the colours would sink beneath the glaze and become hardened. Thus England and France were inundated with these inferior products in soft paste, decorated in the ancient style by modern artists, and large fortunes were amassed by the success of this fraudulent trade.

Italy.

FLORENCE. *Soft Paste.* A manufactory of porcelain was established here as early as 1580, under the auspices of Francesco I. (de Medicis), Grand Duke of Tuscany. He established in the Château de San Marco a laboratory, where the experiments were made. He had the glory of being the first maker of porcelain in Europe; not, it is true, so hard as that of China,—that is to say, composed of *kaolin* and *petuntse*,—but softer, and like what we call translucid, which is one of the principal tests of porcelain. Vasari speaks of the translucid pottery of the Grand Duke Francis; he tells us that he called to his assistance the celebrated Bernard Buontalenti, and that in a short time he made porcelain vases as fine as the most ancient and the most perfect; he also relates that Alphonso II, Duc de Ferrare, profiting by the talents of Jules d'Urbin, applied himself to this industry. M. Jacquemart* gives a receipt for making the porcelain of the Grand Duke Francis, dis-

* 'Histoire de la Porcelaine,' Paris, 1860.

covered in the Biblioteca Magliabechiana. The fabrication of this porcelain was abandoned after the death of its inventor. It is called the Medici porcelain, some of the specimens having the arms of that family painted upon them. This was the first porcelain made in Europe, and is now very scarce; there are not more than about thirty pieces known. The mark is painted in blue, and represents the dome of the Cathedral at Florence. The first we have here given is on the bottom of a large bowl, painted with small blue flowers on white ground, of very hard and compact fracture, now in the South Kensington Museum; the second mark is on a plate of the same *fabrique*, in the possession of Mr. C. D. E. Fortnum. There is another specimen in the Sèvres Museum; and a small bottle or cruet, in the South Kensington Museum, with two spouts or necks, turned reverse ways, so that only one liquid shall be poured out at one time, with the initials of the words "Aceto" and "Olio," for vinegar and oil.



DOCCIA. This manufactory was founded in 1735 by the Marchese Carlo Ginori, contemporaneously with the Imperial Manufactory of Sèvres. At this early date he commenced making experiments at Doccia, a villa of the family, a short distance from Florence, in the vicinity of Sesto. The Marquis Charles, at his own expense, sent a ship to the East Indies to obtain samples of the materials used in the composition of Chinese porcelain, and in 1737 he secured the services of Carlo Wandhelein, a chemist, who became director of the works, and its first productions became articles of commerce. In 1757 Carlo Ginori died, and was succeeded by his son, the Senator Lorenzo, who enlarged the works, constructed more improved furnaces, increased the number of workmen, and gave it the architectural appearance it now presents; he was conse-

quently enabled to produce statues, vases, and other objects of large dimensions. These improvements were continued and increased by his son and successor Carlo Leopoldo, who established a museum for models of the most celebrated sculptors, ancient and modern, and a school of design, which may be seen by the improved character of the borders and ornaments, as well as the high fininsh of the ware of this period. After his death, and during the minority of his eldest son, the direction of the manufactory was confided to the Marchese Pier Francesco Rinuccini, and afterwards to the Marchesa Marianna Ginori, the mother of the present owner of the *fabrique*, Lorenzo Ginori Lisci, the great-grandson of the founder. The early moulds of the Capo di Monte porcelain were transferred to Doccia when that manufactory was discontinued in 1821.

It may be observed that in all those countries where similar manufactures were established, they were either of short duration, or were indebted for their prosperity to the patronage and royal munificence of the sovereigns in whose States they were situated, and afterwards became their property. Doccia, on the contrary, sustained itself by the exertions alone of the Ginori family, who first originated it, the only encouragement it obtained from the Tuscan Government was the prerogative of being the only *fabrique* of the kind in the State, which prerogative ceased only in 1812.

During the last ten years the fabrication of the imitative Capo di Monte ware of the XVIIIth Century, in coloured *mezzo-relievo*, has been brought to great perfection, as well as the successful imitation of the Majolica of Xanto and Maestro Giorgio of the XVIth Century, by the invention and introduction of the metallic lustres in the colouring. These important results were obtained and perfected by Giusto Giusti, a pupil of the Doccia school, to whom honourable mention was accorded in the London Exposition in 1851, as well as in that of Paris in 1855. He died suddenly in 1858.

The Doccia manufactory is particularly distinguished by the variety of its productions and successful imitations of the Majolica of the XVIth Century, of the Capo di Monte porcelain bas-reliefs, the reproductions of Luca della Robbia, and Chinese and Japanese porcelain.

The principal artists from 1770 to 1800 are given by Mr. Marryat:—

Rigaci	*Miniatures.*
Antonio Vallaresi	*Flowers.*
Angiolo Fiaschi	*Figures.*
Carlo Ristori	*Landscapes.*
Gasparo Bruschi	*Modeller.*
Giusep. Bruschi	*Modeller.*
A. M. Fanciullacci	*Chemist.*
Giov. Bat. Fanciullacci	*Miniatures.*
Antonio Smeraldi	*Figures and Landscapes.*
Giov. Giusti	*Flowers and Landscapes.*
Giusep. Ettel	*Modeller.*
Gaet. Lici	*Modeller.*
Pietro Fanciullacci	*Painter and Chemist.*

The principal artist at La Doccia is now Lorenzo Beccheroni, who paints exquisite miniatures, &c.

DOCCIA. *Hard and Soft Paste.* This mark is a star, being part of the Ginori arms; it is in gold on the richest specimens. On a cup and saucer, painted with Florentine arms and medallions of landscapes.

DOCCIA. The same star, but with more points. Marked in red on a fine specimen, with landscapes and festoons, gilt border, in Mr. H. G. Bohn's Collection.

DOCCIA. Another mark, of a double triangle. Stamped in gold on the best pieces.

GINORI

DOCCIA. The name of the Marchese Ginori is sometimes impressed.

DOCCIA? This mark is on a highly glazed figure, of ware like that manufactured here. In the possession of the Marchese D'Azeglio.

CAPO DI MONTE. *Soft Paste.* This manufactory was founded by Charles III, in 1736. It is considered of native origin, as the art, which was kept so profound a secret in Dresden, could, at that early period, have scarcely had time to be introduced here, the character of its productions being also so essentially different. The King himself took great interest in it, and is said to have worked occasionally in the manufactory. The beautiful services and groups in coloured relief are of the second period, circa 1760. The earliest mark is a fleur-de-lis, generally roughly painted in blue, as in the margin. These marks have been hitherto considered as denoting the ware made at Madrid, but, on mature consideration, we appropriate them to Capo di Monte; in so doing we are guided by the opinions of several gentlemen well qualified to judge, and who, from long residence in Italy, have come to that conclusion. The groups and services of this ware yet to be seen in large quantities in Naples—of so common a description that they would not bear the expense of importation—are universally acknowledged by Neapolitans as the manufacture of Capo di Monte, and these are all marked with the fleur-de-lis, probably its earliest productions. The first mark here given has, indeed, been always appropriated to Capo di Monte, and, upon comparing it with those which follow, the similarity will be admitted, and that it is really a badly formed fleur-de-lis. The manufactory was abandoned in 1821.

CAPO DI MONTE. *Soft Paste.* Second period, under the patronage of Ferdinand IV, in 1759. These marks stand for Naples, surmounted by a crown, graved in red or blue on the moist clay.

CAPO DI MONTE. *Hard Paste.* This mark occurs on services in the Etruscan style. The initials stand for Ferdinandus Rex; used about 1780. A service, with this mark, painted with copies of frescos and antiquities of Herculaneum, inscribed "*Museo Ercolano,*" is in the possession of Mr. E. Cheney. A book, in the library of Sir Charles Price, gives a description of a service of one hundred and eighty pieces, presented by the King of the two Sicilies to George III, in 1787. The preface, by the Director Venuti, states that the subjects are all copied from Greek and Etruscan specimens in the Royal Museum. This service is still in existence at Windsor; it is of white ground, with a red and black border, the subjects painted on the flat surface.

CAPO DI MONTE. A vase, with flowers in relief, edged with blue and red. The mark in blue (for Rex Ferdinandus). In Mr. C. W. Reynolds' Collection.

CAPO DI MONTE. This name, probably of a modeller, occurs indented on a fine statuette in the Collection of Mr. C. D. E. Fortnum.

Giordano.

VENICE. *Soft Paste.* There was a manufactory of porcelain here, as well as pottery, at an early period, about 1730. It ceased in 1812. This mark is found painted in red; sometimes stamped, as on a cup and saucer, with raised ornaments and the arms of Benedict XIII. (Orsini), who was Pope about 1730, in the Collection of Mr. A. W. Franks. It is supposed that workmen from Venice were employed at Chelsea; there is great similarity in the porcelain of these two manufactories, and it is also curious that the same mark (an anchor) should have been adopted by both.

VENICE. These letters, marked in gold, on a specimen in Mr. C. W. Reynolds' Collection.

VENICE. *Soft Paste.* An anchor, painted red; on specimens much like Chelsea porcelain, of which it was perhaps the parent.

VENICE. Another variety of the anchor, painted red. Some specimens of Venetian porcelain are so similar, both as to the paste and decoration, as scarcely to be distinguished.

TURIN. Vineuf. *Hard Paste.* This manufactory was established about 1770 by Dr. Giaonetti. It is hard paste, but not able to resist a very great heat. It was carried on with little success until 1810, since which time it has succeeded better. The cross alone (the arms of Savoy), in brown, is on a cup and saucer, painted with the arms of Sardinia and gilt borders, in Mr. A. W. Franks' Collection.

TURIN. Vineuf. Sometimes only a cross, and the letter V, for Vineuf.

TURIN. Vineuf. The words stand for D. Giaonetti and Vineuf. These marks are usually graved in the paste, but sometimes coloured.

TURIN. Vineuf. This is another mark of the Giaonetti period; thus placed by Mr. Marryat, but no reason is assigned for the attribution.

VICENZA. There was a manufactory of porcelain here, but we have no particulars respecting it. This mark is stamped on a dessert plate, and by some connoisseurs referred to this place.

LE NOVE, near Bassano. *Soft Paste.* A manufactory of porcelain; it ceased about 1812. The mark is a star of six rays, in blue or red. Another cup of the same service has the star in red, and the letter P in blue; in Mr. C. W. Reynolds' Collection.

LE NOVE. This mark is on a tea pot, like Doccia ware, ornamented with raised flowers and painted bouquets. It is the name of the place in raised letters, repeated, as in the margin. In the possession of the Right Hon. W. E. Gladstone. Sometimes the word "Nove" is written in red.

GERONA. This shield of arms, and the word "Gerona" beneath, is on a cup and saucer in Mr. C. W. Reynolds' Collection. The arms are surmounted by a Female stabbing herself, holding a flag inscribed with "*Antesta muerte que consentir ouir j'un tirano.*"

Spain.

MADRID. El Buen Retiro. *Soft Paste.* This manufactory was founded by Charles III, in 1759, in the gardens attached to his palace of El Buen Retiro, in Madrid. It was organized by workmen whom he brought with him from Naples. The early ware produced here consequently resembles that of Capo di Monte. The annexed mark is the monogram of Charles III, the founder, surmounted by a crown. He died in 1787. The Royal Manufactory and everything connected with it was destroyed by fire in 1812.

MADRID. The mark, painted in red, on a porcelain cup and saucer, brown ground, painted with flowers and fruit. In the South Kensington Museum.

MADRID. Buen Retiro. The fleur-de-lis may have been used as a mark at Madrid as well as at Capo di Monte; but, for the reasons before stated, they generally denote the manufacture of the latter. It is sometimes placed above the letters O.F.L., as here shown.

MADRID. This monogram of Charles III. is said to be found on the Buen Retiro porcelain, without the crown.

Portugal.

OPORTO. Vista Alegre. *Hard Paste.* Established about 1790, ceased 1840; directed by M. Pinto Basso. It is marked in gold or colours. The letters are frequently seen without the crown.

Saxony.

DRESDEN. The manufactory at Meissen was established by Augustus II, Elector of Saxony, for the manufacture of hard paste, or true porcelain. The experiments of Tschirnaus and Böttcher commenced about 1706; to the latter is attributed the invention of hard paste. His first attempt produced a red ware, like jasper, which was cut and polished by the lapidary and gilt by the goldsmith. It was made from a kind of brown clay found at Meissen. An improvement upon this was a brownish red ware, with a good glaze, on which was placed designs in gold and silver leaf, like the Japanese. In 1708 Tschirnaus died, and in 1709 Böttcher succeeded in discovering the mode of making white porcelain by the accidental detection of the *kaolin* necessary for the purpose in analyzing some deleterious hair powder made of a white earth from a place called Aue, near Schneeberg, in the Erzgebirge, which he adopted as the basis of Saxon porcelain. In consequence of this important discovery, Augustus II. proceeded to establish the great manufactory at Meissen, of which Böttcher was appointed director in 1710. In 1715 he succeeded in making a fine and perfect white porcelain. The first attempts to paint upon

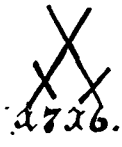
this white body were very imperfect, consisting either of a blue colour under the glaze, or imitations of Oriental china. It has been stated that, up to the period of Böttcher's death, which happened in 1719, only the white porcelain had been made in Saxony; yet the success with which this manufacture was accompanied occasioned attempts at imitation in France, and porcelain works were established at St. Cloud, and in the Faubourg St. Antoine, at Paris. (*Aiken.*) It was under Höroldt's direction, in 1720, that paintings of a superior character, accompanied by gilding, and medallions of Chinese figures and flowers, were introduced, and magnificent services completed. In 1731 Kändler, a sculptor, superintended the modelling of groups, animals, vases, wreaths, &c., and Lindener and other artists painted birds, insects, copies of paintings from the Flemish school, &c. From 1731 to 1756 the best productions emanated from the Dresden manufactory.

It may be stated that all the pieces of white Dresden porcelain sent from the Royal Manufactory are marked with a cut in the glaze, above or through the two swords, so that those specimens which have been painted elsewhere are easily detected; faulty pieces are also marked with one or more cuts. The same practice is now adopted at Sèvres.

The merit of the discovery of the manufacture of porcelain in Europe has been usually accorded to Dresden in 1709, but it was only a revival, for we have shown that so early as 1580 Florence had produced porcelain of a very durable character.

DRESDEN. Meissen. *Hard Paste.* The first mark used was the monogram A. R., signifying Augustus Rex, and was affixed to all pieces intended for Royal use. It is found upon many imitations of the Oriental porcelain. Used from 1709 to 1712. This mark has been recently placed upon modern Dresden, but is easily distinguished from the ancient.

DRESDEN. Meissen. The caduceus mark was used from 1712 to 1720, and is said to have been placed upon pieces intended for sale. It is found on pieces in the Chinese style, as well as others.



DRESDEN. Meissen. This early mark, of the Electoral swords crossed, in blue, is on the bottom of a pure white porcelain female figure of one of the Muses; on her breast a sun, stars on her dress and flowers on the ground, in *alto relievo;* the date is impressed at the back. Berney Collection, Bracon Hall.

DRESDEN. Meissen. Another variety, sometimes painted thicker; used about 1720, when Höroldt was director.

DRESDEN. Meissen. The two swords crossed, of this form; used about 1730.

DRESDEN. Meissen. Another mark denoting the King's period, shown by the dot; used in 1770.

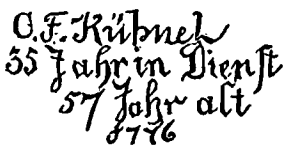
DRESDEN. Meissen. Another variety of the same, found on porcelain with Watteau subjects.

DRESDEN. Meissen. This mark was used about 1778, marked, as usual, in blue.

DRESDEN. Meissen. A star between the handles is always found on pieces of the Marcolini period, about 1796.

DRESDEN. Meissen. The mark for Royal pieces. The letters K. P. M. stand for Königlichen, Porzellan Manufactur; marked in blue under the glaze.

DRESDEN. Meissen. Another variety of the same mark. H., the painter's initial, in gold, the others blue.



DRESDEN. Meissen. This inscription is on a trial piece. C. F. Kühnel, thirty-five years in service, fifty-seven years old, 1776. Mr. H. G. Bohn has a piece thus inscribed.

Austria.

VIENNA. *Hard Paste.* This manufactory was established in 1718 by Stolzel, who escaped from Meissen. It was a private enterprize, under the direction of Claude Du Pasquier, who had a privilege for twenty-five years. For this early period there was no mark.

VIENNA. In 1744 it was under the patronage of Maria Theresa, and the mark used was a shield of arms of Austria, painted in blue; this was the period of its greatest prosperity. In 1785, when under the direction of the Baron de Sorgenthal, there were thirty-five furnaces, employing more than five hundred men. It has since been sold, and is now worked by private persons. The modern manufacture is remarkable for the

application in relief of solid platina and gold. The same shield is still used.

VIENNA. There are some finely painted pieces by an artist of the name of Lamprecht, about 1796, who excelled in the representation of animals in the style of Berghem. Mr. C. W. Reynolds has a cup and saucer, and Mr. Farrer a plateau, signed with his name in full. He was afterwards engaged at Sèvres, and is yet remembered as having but one eye, and always working by candlelight.

LAMPRECHT.

S

SCHLAKENWALD. *Hard Paste.* This is one of the oldest porcelain manufactories (except Vienna) in Austria; it was established about the year 1800. George Lippert was the owner in 1842, and much improved this industry in the State.

C.F.

PIRKENHAMMER, near Carlsbad. *Hard Paste.* Founded in 1802 by Frederick Hölke and J. G. List, of Budstedt, in Saxony; they directed this manufactory for sixteen years. In 1818 it was bought by Christian Fischer, of Erfurt, who improved it so much that since 1828 it ranks as the first in Austria. The mark is C. F., stamped under the glaze; it was afterwards changed to F & R, the initials of the proprietors Fischer and Reichembach.

F&R

ELBOGEN. Bohemia. *Hard Paste.* Established 1815, for the manufacture of porcelain; it is celebrated especially by the works of one of its directors, M. Haidinger. The mark is an *elbow* or arm, holding a sword, stamped without colour.

A.N.

ALTENROTHAU, or ALTROHLAU. *Hard Paste.* A manufactory of porcelain, conducted by A. Nowotny. The mark impressed without colour.

HEREND (in Hungary). Porcelain manufactory, carried on by Morice Fischer. The mark used by them is the shield of arms of Austria. Established in 1839.

NOTE.—There are also manufactories of porcelain in Austria besides those mentioned, but we have no information respecting them, viz. at Milan, Klösterle, Chodan, Prague, Gieshübl, and Budweis.

Prussia.

BERLIN. *Hard Paste.* This manufactory was established by William Gaspar Wegeley in 1751, but, as it never remunerated him, he abandoned it in 1761, Gottskowski, a celebrated banker, became the purchaser, and brought it to greater perfection. When Frederick the Great occupied Dresden, in the seven years' war, he expatriated many of the best modellers and painters to form a Royal manufactory at Berlin, and purchased this establishment, which was so well supported that in 1779 seven hundred men were constantly employed, and it is said that three thousand pieces of porcelain were made daily.

BERLIN. The mark of Wegeley from 1751 to 1761, two strokes of the W being longer and crossing each other, thus.

BERLIN. In 1761, when it became a Royal establishment, the sceptre was used, on painted and gilt porcelain in brown, on white china it was marked in blue.

BERLIN. Another form of the scoptre, used about the same time. An eagle is sometimes added.

BERLIN. A special mark, in blue, first used about 1830 on small richly decorated pieces. The letters represent Koniglichen Porzellan, or Preussiche Manufactur.

CHARLOTTENBURG, near Berlin. *Hard Paste.* Established in 1790 by M. Pressel. The mark stamped in colours up to 1830.

Nassau.

HÖCHST. Mayence. *Hard Paste.* Established 1740 for the manufacture of porcelain, under the direction of Ringler, from Vienna. About 1770 the celebrated modeller Melchior was engaged, and some very elegant statuettes were produced, and elegant designs for vases, &c. He left the manufactory about 1785, but his successor, Ries, was not so skilful, and all his figures having disproportionate heads, the so-called "thick-head" period commenced. On the invasion of the French, under General Custine, in 1794, all the materials were sold by auction.

HÖCHST. Mayence. The mark is a wheel,—the arms of the Archbishop of Mayence,—sometimes surmounted by a crown; in gold, red, or blue, according to the quality.

HÖCHST. Mayence. Sometimes the wheel is used without the crown.

HÖCHST. Mayence. Another wheel, with only five spokes; an early mark. Those pieces with the letter M (Melchior) are very scarce.

HÖCHST. Mayence. Another mark of this manufactory, in brownish red.

HÖCHST. The original manufactory ceased in 1794, but a potter named Dahl subsequently established one in the vicinity, using as his mark the wheel and letter D. There are two figures of characters from Schiller's plays with this mark in Mr. C. W. Reynolds' Collection.

Bavaria.

NUREMBERG. There was an establishment here for the manufacture of porcelain as well as Fayence as early as 1712 (twenty-eight years earlier than that of Sèvres when first established at Vincennes). It was founded by Herr Christoph Marz, and Herr Johann Conradt Romeli. This fact has been brought to light by the Director of the Berlin Museum, M. Von Olfers, who has placed in the Museum six oval plaques, 2 feet 6 inches in diameter, painted in blue *grisaille* on porcelain *pâte tendre;* four of them represent the Evangelists, and the other two are portraits of the founders themselves, inscribed on the back as follows:—on the one, "*Herr Christoph Marz, Anfänger dieser alherlichen Nürnbergeschen porcelaine-fabrique, an* 1712. *Atetes sux* 60. *Georg Michael Tauber pinxit* A. 20. O. 22. *Nürnburg ano* 1720;" which in English reads thus: "M. Christoph Marz, founder of this magnificent Nuremberg

fabrique of porcelain, in the year 1712," &c. On the reverse of the other is written, "*Herr Johann Conradt Romeli, anfänger dieser allhiesigen porcelaine-fabrique, an* 1712. *In gott verschieden, an* 1720," with the name of the painter as before. Marz died in 1731, when the establishment was sold, and it afterwards produced a common sort of pipe-clay, ceasing entirely about the end of the XVIIIth Century. M. Demmin has also a square plaque, painted in blue, with the arms of Marz, inscribed as those just mentioned, but stating that he died on the 18th of March 1731.

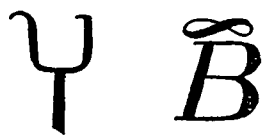
FRANKENTHAL. Palatinate, now Bavaria. *Hard Paste.* Established in 1755, as a porcelain manufactory, by Hanüng, under the direction of Ringler, who had quitted Höchst in disgust, after his secret had become known, and continued making good porcelain until Hanüng's death, in 1761. It was then purchased by the Elector Palatine Charles Theodore, and, by his patronage, attained great celebrity, which it maintained until he became Elector of Bavaria, in 1798, when it greatly declined, and all the stock and utensils were sold in 1800 and removed to Greinstadt.

FRANKENTHAL. The early mark under Hanüng was a lion rampant, the crest of the Palatinate, from 1755 to 1761; marked in blue.

FRANKENTHAL. The mark of Joseph Adam Hanüng, and is often found with the lion.

FRANKENTHAL. Second period, when it became a Government establishment. The initials of Charles Theodore under the Electoral Crown.

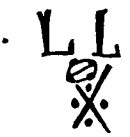
FRANKENTHAL. The mark of Philip Hanüng.



FRANKENTHAL. These two marks are also placed as belonging to this manufactory by Mr. Marryat.

GREINSTADT. The stock and utensils of the Frankenthal manufactory were purchased in 1800 by M. Von Recum. This was recently carried on by Franz Bartolo, whose mark was F.B.

NEUDECH, on the Au. Established in 1747, by a potter named Niedermayer. The Comte de Hainshausen became patron in 1754, and in 1756 he sent for Ringler, who organized the establishment, and it was then placed under the protection of Maximilian Joseph, Elector of Bavaria. In 1758 this manufactory was altogether removed to Nymphenburg. On the death of Charles Theodore, his successor, the Frankenthal manufactory was abandoned, and also transferred to Nymphenburg, which is still in activity as a Royal establishment, and well supported.



NYMPHENBURG, near Munich. *Hard Paste.* These marks, in blue, are on a cup, of blue and red ornaments on white; the two L's are impressed. The saucer has the arms of Bavaria only, impressed. These specimens are in Mr. C. W. Reynolds' Collection.

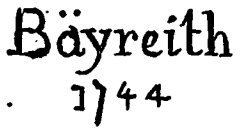
NYMPHENBURG. Mark,—the arms of Bavaria,—impressed without colour, on hard paste.

NYMPHENBURG. Another form of the arms of Bavaria, also impressed on the ware.

G. C. LINDEMAN *Pinxit.*

NYMPHENBURG. The name of this artist occurs on a porcelain cup and saucer, painted with landscapes and figures, green and gold border; stamped with the shield, and name painted in full. Mr. C. W. Reynolds' Collection.

NYMPHENBURG. This is an early mark, painted in blue, consisting of two interlaced triangles, with mystic characters at each point of the angle, which vary on different specimens; probably Masonic.



BAYREUTH, formerly a Margraviate, now annexed to Bavaria. *Hard Paste.* There was a manufactory of pottery here as early as the XVIth Century (see page 104). The town is about 41 miles N.E. of Nuremberg, and there still exists a manufactory at which porcelain as well as fine Fayence is made. This mark, in gold letters, is on a cup, well painted with a view of the town and figures in costume of the latter part of the last Century, in the possession of Sir Henry B. Martin. The letters F.M., now defaced, are above, and No. 24 below.

Brunswick.

FURSTENBURG. *Hard Paste.* Established 1750 by Bengraf, who came from Höchst; he died the same year, and Baron von Lang, a distinguished chemist, undertook the direction of the works, under the patronage of Charles Duke of Brunswick. The manufactory has been carried on by the Government up to the present time.

FURSTENBURG. The mark is an F, in blue; hard paste.

FURSTENBURG. Other forms of the letter F; marked in blue.

HÖXTER, near Furstenburg. *Hard Paste.* This mark, in blue, occurs on some German porcelain cups and saucers, painted with bouquets. It may be, perhaps, the mark of a painter of flowers named Zieseler, who commenced making porcelain here about 1770. In the possession of Messrs. Litchfield and Radclyffe, Hanway Street.

Wurtemberg, &c.

LUDWIGSBURG, or LOUISBURG, called also KRONENBURG porcelain. *Hard Paste.* This manufactory was established by Ringler in 1758, under the patronage of Charles Eugene, the reigning Duke. It was celebrated for the excellence of its productions and the fine paintings on its vases and services, as well as for its excellent groups. The mark is the double C, for the name of Duke Charles, ensigned with a high German Ducal crown, surmounted by a cross. The mark of two C's with a Count's coronet, which is frequently attributed to this town, belongs to Nidervillers.

LUDWIGSBURG. Another mark; the double C, surmounted by a crown and a cross.

LUDWIGSBURG. Two other marks, of the cipher without a crown.

LUDWIGSBURG. Sometimes the shield of the arms of Wurtemberg is found marked upon this ware. Although Charles Eugene died in 1793, the same ciphers were used until 1806, when the letters under the crown were changed to T. R., and in 1818 to W. R., but these are rarely met with.

HILDESHEIM. Hanover. *Hard Paste.* Established about 1760. Marked in blue; sometimes the letter A only.

FULDA. Hesse. Established about 1763 by Arnandus, Prince-Bishop of Fulda, for the manufacture of porcelain. *Hard paste.* The mark (in blue) signifies Fürslich Fuldäish (belonging to the Prince of Fulda). It was discontinued in 1780, and all the models and instruments of manufacture sold by auction.

FULDA. A cross, the arms of Fulda, is frequently found upon groups of figures.

HESSE CASSEL. *Hard Paste.* This mark is sometimes found on porcelain, and has been so attributed. The manufacture is of the end of the XVIIIth Century. Ringler is said to have established a factory here about 1763, and it was celebrated for its porcelain.

HESSE DARMSTADT? See *Jacquemart,* '*Histoire de la Porcelaine,*' page 454.

Thuringia.

R

RUDOLSTADT. *Hard Paste.* Established 1758, originally at Volkstadt, and afterwards removed to Rudolstadt, near Jena. The mark was R, for the name of the place. Gotthelf Greiner had the direction of several of the Thuringian manufactories; he died in 1797. This establishment still exists, but only common blue and white ware is made. The mark is in blue. Hard paste.

R. g.

RUDOLSTADT. This mark, in blue, is on a cup and saucer, with landscapes in bistre on white ground. The letter R may stand for Rudolstadt, and the G for Greiner, the director; there is also the letter Z or N on both pieces, but it does not belong to the mark before mentioned, and may be the painter's initial. In Mr. C. W. Reynolds' Collection.

R—n

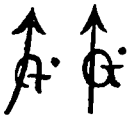
RAUENSTEIN, in Saxe Meiningen. *Hard Paste.* Marked in blue. This mark is given by Brongniart.

W

WALLENDORF. Saxe Coburg. *Hard Paste.* Established by Greiner and Haman in 1762. This mark is given by Marryat, but there are so many W's that it is difficult to identify their localities with any degree of certainty.

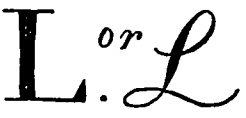
GROSBREITENBACH. *Hard Paste.* Established about 1770 by Greiner.

GROSBREITENBACH. Another mark of the same manufactory. These marks are in blue.



These two marks are painted in blue on the bottom of a cup and saucer, of coarse blue Chinese pattern flowers, apparently of Grosbreitenbach or some Thuringian *fabrique*. In Mr. C. W. Reynolds' Collection.

LIMBACH. Saxe Meiningen. *Hard Paste.* Was also under the direction of Gotthelf Greiner. Established about 1762. The marks are said to be a single or a double L; but there appears to be some confusion in the appropriation, for the same letters are also assigned to Ilmenau and Breitenbach.



LIMBACH. Another mark.

LIMBACH. These marks, painted in blue, are on an écuelle and its dish. The ware is very heavy, but finely glazed and brightly coloured, with blue bands and borders, flowers between, on white ground. In Mr. A. W. Franks' Collection. The mark of Limbach is said to be a cross with four dots, or a double L, with which this mark corresponds.

LIMBACH? This mark, in violet, is on a porcelain cup and saucer, painted in violet, in the Collection of Mr. C. W. Reynolds, and on a service in the possession of Messrs. Litchfield and Radclyffe, Hanway Street.

GERA. *Hard Paste.* A manufactory was founded here about 1780. This mark of Gera is in blue, on the bottom of a porcelain compotier, painted with a view of Gera itself, in violet colour on green ground; on the saucer is represented a letter addressed to "*Madame Kessler, née Schwinge, à Freybourg.*" In Mr. C. W. Reynolds' Collection.

GOTHA. *Hard Paste.* Founded 1780 by Rothenberg, and afterwards (1802) conducted by Henneberg. The mark is a G, for the name of the town, of this form.

GOTHA. The name thus, on a cup and saucer, with two views of Gotha, in Mr. C. W. Reynolds' Collection. Marked in blue.

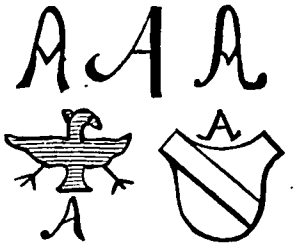
GOTHA. According to the German Cyclopædia, a Roman R was also used, perhaps to represent the founder, Rothenberg's, name.

KLOSTER VEILSDORF? *Hard Paste.* A manufactory established 1770 by Greiner. The mark is C. V., sometimes with a shield of arms.

KLOSTER VEILSDORF? The letters C and V, sometimes interlaced.

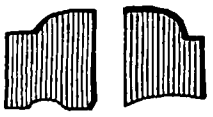
VEILSDORF? Another mark, quoted by Mr. Josephs as unknown, but it is probably also of the same manufactory. These marks have been attributed by Mr. Marryat to this place, but apparently without sufficient authority. The letters C and V, it may be remarked, whether separate or interlaced,

could scarcely represent this *fabrique*, for in all the geographical dictionaries the word "Kloster" is spelt with K, and "Veilsdorf," according to the German language, would have W. for its initial letter.



ANSPACH. *Hard Paste.* These marks are given by Mr. Marryat as belonging to Anspach, but he is uncertain whether they belong to Anspach in Thuringia or the former Margraviate in Bavaria, most probably they may be referred to the last named State.

ALT HALDENSTEBEN. *Hard Paste.* Manufactory of M. Nathusius. Stamped in blue.



BADEN. *Hard Paste.* Established in 1753 as a porcelain manufactory by the widow Sperl, with workmen from Höchst, under the patronage of the reigning Margrave; ceased 1778. The mark is the blade of an axe, in gold.

Russia.

SAINT PETERSBURG. *Hard Paste.* An Imperial manufactory, established in 1744 by the Empress Elizabeth Petrowna. Catherine II. patronized the porcelain works, and in 1765 enlarged it considerably; since which it has held a distinguished place among European manu-

factories. In 1825 two workmen were sent from Sèvres to direct the *fabrique*. The paste is hard, and of a blueish cast, finely glazed. One of the marks, on the authority of Mr. Bandinel, is three perpendicular lines, but usually it bears the cipher of the reigning Sovereign.

ST. PETERSBURG. This mark, in blue, is attributed to this manufacture.

ST. PETERSBURG. The mark of Catherine II. (*Ekaterina*). This is on the back of a cup and cover, of well painted figures on dark blue ground, in Mr. H. G. Bohn's Collection; marked in blue.

ST. PETERSBURG. Another mark of the Imperial manufactory; in blue.

ST. PETERSBURG. The monogram of Nicholas I; marked in blue.

ST. PETERSBURG. The monogram of Alexander II; marked in blue on a tea service in the Sèvres Museum.

MOSCOW. A porcelain manufactory was established at Twer by Garnier in 1756, but no mark is known.

MOSCOW. *Hard Paste.* The mark of a manufacturer A. Papove; on a cup and saucer in Mr. Bandinel's Collection, of modern make.

PAPAHEPZ.

Moscow. Perhaps the mark of the same potter as the preceding. It is impressed on a Russian porcelain cup and saucer, green and gold ribbed, in the possession of Mr. H. G. Bohn.

Poland. Korzec, in Wolhynie. *Hard Paste.* The mark is a pyramid; in red. See also page 108.

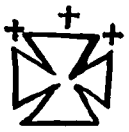
Sweden.

Rörstrand.

Rörstrand is a suburb of Stockholm, and the porcelain manufactory is now carried on by Messrs. B. R. Geyers and Co. See also page 103.

Denmark.

Copenhagen. *Hard Paste.* This manufactory was commenced by an apothecary of the name of Müller, in 1772. The capital was raised in shares, but, not being successful, the Government interfered, and it became a Royal establishment in 1775, and has ever since been maintained at considerable loss. The mark is in blue, of three parallel wavy lines, signifying the Sound and the Great and Little Belts.



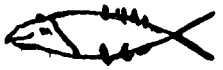
COPENHAGEN. This mark occurs on a china *déjeûner*, with portraits of the Kings and Queens of Denmark, probably made here, although not authenticated. At the Queen Dowager's sale at Marlborough House there were some curious specimens of Copenhagen china,—black jugs, with a large gilt Latin cross on each side, embossed.

B & G

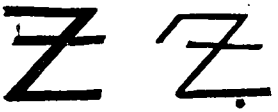
COPENHAGEN. Porcelain manufactory, established in 1853, carried on by Messrs. Bing and Gröndahl, celebrated especially for biscuit groups and figures after Thorvaldsen.

Switzerland.

NYON. Canton de Vaud. *Hard Paste.* 1790 to 1800. L. Genese manufacturer. The mark is a fish, in blue.



NYON. Another mark, but ruder than the preceding. It was established by a flower painter of France named Maubrée.



ZURICH. *Hard Paste.* Established about 1750, carried on by Sprengler and Hearacher from 1763 to 1768. It has much the character of German china. The mark is in blue.

Holland.

WESP, or WEESP, near Amsterdam. *Hard Paste.* This was the first manufactory for porcelain in Holland. It was established in 1764 by the Count Gronsveldt-Diepenbroek, who had by some means obtained the secret of the composition of hard paste. Having bought the materials of the old Fayence works of Overtoom, he proceeded to make porcelain, and produced some fine white and transparent specimens; it only lasted seven years, was closed in 1771, and the materials publicly sold. The decorations are very much of the Saxon character. The marks are a W, and two crossed lines with dots, in blue. The latter has been assigned to Arnstadt, but is now authenticated as belonging to this manufactory.

WESP. These marks are on a cup and saucer; the W in blue, the name (perhaps that of the decorator) in gold. In the Collection of Mr. C. W. Reynolds, who has also a coffee pot of this manufacture.

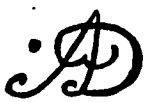
LOOSDRECHT, (*Hard Paste*), situated between Utrecht and Amsterdam, was the next town where porcelain was successfully made. It sprung from the ashes of Wesp, and in 1772 became a proprietary, with a Protestant minister, named De Moll, at its head. The ware is of fine quality, decorated

in the Saxon style It was discontinued in 1782. The letters M. o. L. stand for "*Manufactur oude Loosdrecht,*" marked in blue or impressed on the ware; the best pieces have a star also. Sometimes the letter M is divided from the two last letters by two dots, which may mean "*Moll: oud Loosdrecht.*"

ARNHEIM. M. Jacquemart thinks that the simple A may probably be the mark of Arnheim, rather than Amsterdam. There was a *fabrique* of porcelain here about 1772, which was soon abandoned.

AMSTERDAM. M. Jacquemart places this mark to Amsterdam, being the ancient arms of the united provinces,—the Batavian lion, traced in blue,—and quotes a specimen in the Museum of Sèvres. Mr. Marryat gives this mark as a variety of the lion used in the Palatinate, and attributes it to Frankenthal, but the latter is always crowned, that of Holland never.

AMSTEL. *Hard Paste.* In 1782, on the death of De Moll, the manufactory of Loosdrecht was removed to Ouder Amstel (Old Amstel), near Amsterdam, and carried on by a company, directed by a German named Daeuber, about 1783. It flourished under his direction for a few years, and a fine description of porcelain was produced, but it was not encouraged, and gradually declined, in consequence of the large importations from England which inundated the country, and was entirely demolished at the close of the last Century. Sometimes the initials of the director, A.D., are found.



NIEWER AMSTEL (New Amstel). *Hard Paste.* Still nearer the capital. Was established for the manufacture of porcelain

under the name of George Dommer and Co., which was in some degree supported by the King of Holland, and in 1808 a medal was awarded them by the first Industrial Exposition at Utrecht. It was of short duration, and ceased entirely in 1810. No porcelain has since been made in Holland.

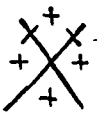
La Haye? Among the Decrees (*arrêts*) of the States General of the 4th of April, 1614, the following entry occurs:—"Brevet d'invention de cinq ans pour tous les Pays-Bas, accordé à Claes Jans. Z. Wytmans, natif de Bois le Duc, pour la fabrication de toutes sortes de *porcelaines*, pareilles en matières et en decors à celles des pays étrangers." M. Demmin, from whose pamphlet* this account is taken, observes:—"It may be urged that the word porcelain was often used at this early period to describe all sorts of enamelled pottery, especially fine Fayence. On the other hand, it must be remembered that the establishments of Delft had already, since 1530, been actively engaged in the fabrication of Fayences, which would render inadmissible a brevet granted for the fabrication of this pottery. In any case, the manufactory here spoken of could not have been at Bois le Duc, for that town did not belong to Holland until 1629." This same Wytmans had already obtained, on the 9th of January of the same year, a brevet for twenty years for the manufacture of glass.

La Haye (The Hague). *Hard Paste.* About 1775 a porcelain manufactory was established here by A. Lyneker. The decorations as well as the forms are of the Saxon character, and the paintings well executed. It has been said that white porcelain, some even of soft paste from Tournay and other places, were purchased by the director, and decorated by the Hague painters, marked with the stork, and sold as his own productions. The *fabrique* was not very important, there being

* 'Recherches sur la Priorité de la Renaissance de l'Art Allemand,' &c. Paris, 1862. By Auguste Demmin.

only one furnace, employing from fifty to sixty workmen and painters. The works ceased in 1785 or 1786. The mark is a stork, the symbol of the town, in gray or gold.

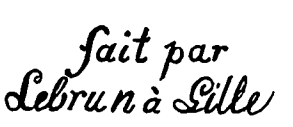
TOURNAY. *Soft Porcelain.* Established in 1750 by Peterinck. The marks annexed are found on porcelain of a similar quality to that known as Tournay; it has been called *porcelaine de la tour*, and its origin unknown, but referred to Vincennes or Tournay. The two first marks are painted in blue. There are two specimens in the Sèvres Museum which, as well as others marked in gold, may be assigned to this manufactory; used before 1755 (see page 204). The third mark, usually in gold, appears to represent a potter's kiln with the flame issuing from the chimney.



TOURNAY. This mark was used after 1755; in gold for the best quality, in blue or red for inferior specimens.

LILLE. Manufacture du Dauphin, 1784. A manufactory of soft paste is said to have been established here as early as the beginning of the XVIIIth Century; it was directed by the brothers Doré. In January, 1784, Le Perre Duroo obtained permission to employ strangers and collect matters and things necessary for his works. In 1785 exclusive privileges were granted him for ten years. M. Calonne, who took great interest in the experiments, became protector of the establishment. In 1786 Le Perre obtained a patent for his discovery, viz. the employment of coal instead of wood as fuel. This is notified on a plate in the Museum at Sèvres: "Fait à Lille, en Flandres, cuit au charbon de terre, 1785." The Dauphin of France became patron. The mark of a dolphin, in red, either pencilled or stencilled,

was used; but pieces with this mark are rare, in consequence of the short duration of the manufacture. M. Roger, who had succeeded Le Perre as director, sold it in 1792 to the Messieurs Regnault and Graindorge, who were ruined, and the establishment soon closed.



LILLE. Modern porcelain. On a compotier, with gold ornaments on white, and landscapes painted in Indian ink, in Mr. C. W. Reynolds' Collection.

Belgium.

BRUSSELS. *Hard Paste.* There was a manufactory of porcelain towards the end of the last Century. This mark is on a tea pot, with a band of roses in the centre and two belts of silver, with gold borders; on a cup and saucer of the same service is the name "*L. Cretté,*" painted in red. These are in Mr. C. W. Reynolds' Collection.

BRUSSELS. This name is on a service, some pieces of which have only the name "*L. Cretté.*"

LUXEMBURG. *Hard Paste.* Established at Sept Fontaines about 1806 by M. Boch. Both pottery and porcelain were made here; plates, vases, figures, &c.

LUXEMBURG. M. Boch. On a specimen in the Sèvres Museum.

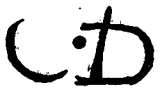
LUXEMBURG. M. Boch. Painted in violet on a figure of a Boy, in M. C. W. Reynolds' Collection.

Uncertain.

Unknown.

Unknown.

Unknown.



Unknown.

Unknown.

Unknown.

Unknown.

Unknown. On a German porcelain cup.

Unknown. On a cup and saucer; cupids supporting a shield and French motto.

Unknown. On a cup and saucer, like Berlin, with medallion of eight figures.

Unknown. Marked in blue on a cup and saucer of coarse porcelain, ornamented with pale blue floral pattern, in the Japanese style, on white ground; apparently German. In Mr. C. W. Reynolds' Collection.

Unknown. On porcelain.

Unknown.

Unknown. Fine Fayence.

Unknown. On porcelain.

Unknown. On white porcelain. The mark in blue, under the glaze.

Unknown. On porcelain; detached flowers in blue, dark blue edges. Marked in blue.

Unknown. On a tea pot, of European manufacture, in imitation of Oriental; blue flowers and gold ornaments. The mark in gold. In Mr. H. G. Bohn's Collection.

Unknown. Germany. On a jug.

Unknown. On a German plate, with landscapes in blue.

Unknown. On a German tea pot in form of a helmet.

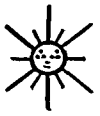
Unknown.

Unknown. Germany, perhaps Anspach. On a decorative plate.

Unknown. On a porcelain tea pot, painted with bouquets of flowers on white ground; the mark in blue. In the possession of Mr. C. W. Reynolds.

France.

ST. CLOUD. *Soft Paste.* From 1695, (says Martin Lister), porcelain was made here, but it was probably only fine Fayence. In 1702 the manufactory was privileged by Louis XIV, Morin being proprietor. Chicanneau was director of the works in 1718, when great improvements were made. The mark of this first period was the "Sun in his splendour," in compliment to the King.



ST. CLOUD. The fleur-de-lis impressed on the ware. On a cup and saucer, of soft paste of this *fabrique*, in the possession of Mr. C. W. Reynolds.

ST. CLOUD. *Soft Paste.* The mark used from 1740 to 1753 was S^{T} C, and T, for Trou, the director, either blue or graved in the ware. In the catalogue of the Strawberry Hill Collection, by Horace Walpole, 1784, we read of "A tea pot, milk pot, and ten cups and saucers of white quilted china of St. Cloud."

S^{T} C
T

CHANTILLY. *Soft Paste.* This manufactory was established in 1735 by the brothers Dubois, according to Brongniart, —but, by letters-patent, dated 1735, it appears actually to have been under the direction of Ciquaire Cirou, who was succeeded by Antheaume, Potter, and others,—under the patronage of the Prince de Condé. The mark is a horn, in blue or red.

MENECY. *Soft Paste.* Founded in 1735 by François Barbin, who was succeeded by Messieurs Jacques and Jullien; it was under the protection of the Duc de Villeroy. The mark is D. V. impressed. The lease of these works expiring in 1773, they removed to Bourg la Reine.

MENECY. Marked in blue on a soft paste egg cup, of very early manufacture, in Mr. C. W. Reynolds' Collection.

SCEAUX PENTHIÈVRE, or SCEAUX-DU-MAINE. This manufactory was established in 1750 by Jacques Chapelle; it was situated opposite the Petit Château, under the patronage of the Duc de Penthièvre. It was carried on by Gluau or Glot in 1773. *Soft Paste.* These letters are engraved on the soft clay, and are the usual porcelain marks. The prince-protector died in 1794, but the production of *pâte tendre* ceased before that time.

SCEAUX PENTHIÈVRE. A later mark, painted in blue on a cup and saucer in Mr. C. W. Reynolds' Collection. It occurs more frequently on Fayence, accompanied by the letters S. X., for Sceaux, or S. P., or Sceaux Penthièvre. The anchor is the ensign of the dignity of the High Admiral of France.

ARRAS. *Soft Paste.* Established 1782, under the patronage of M. de Calonne; it only lasted a few years. The mark is A R, in blue, under the glaze.

VINCENNES. These two marks are on some specimens of soft paste, marked in blue, in the Sèvres Museum. M. Riocreux thinks these pieces came from the hands of the *frères* Dubois, in allusion to the Fortress of Vincennes. Mr. Marryat attributes pieces marked with a small tower (not a furnace) to Tournay; what they really belong to is uncertain. (See page 197.)

VINCENNES. 1786. There was a porcelain manufactory here, directed by M. Le Maire, probably the same who founded that in Rue Popincourt, which was ceded to M. Nast in 1783. M. Jacquemart thinks the L. P. under a crown belongs to this *fabrique*, and that it was under the protection of Louis Philippe Duc de Chartres, afterwards King of the French. There were four establishments at Vincennes; the first by the brothers Dubois, subsequently transferred to Sèvres; the second by Maurin des Aubiez, in 1767; the third by Pierre Antoine Hannong; and the fourth that described above.

BRANCAS-LAURAGAIS. 1765. The Duke of Orleans, with the assistance of Guettard the chemist, and Le Guay, porcelain maker, about 1753, made many attempts to produce hard paste with the *kaolin* of Alençon, but it does not appear that they succeeded. The Comte de Lauragais, in 1765, in conjunction with Darcet and Le Guay (the Prince's workman) were more fortunate, and specimens of the *pâte dure* made by them are much sought for. They are usually marked with the initials in cursive

characters of the Count's name, Brancas-Lauragais.

MP

ETIOLLES, near Corbeil. *Soft Paste.* Established 1768; Monnier manufacturer. The mark deposed by him at Sèvres was that adjoined. It lasted only a short time.

BR

BOURG LA REINE. *Soft Paste.* Established in 1773 by Messieurs Jacques and Jullien, who removed hither on the expiration of their lease at Menecy, and the fabrication was continued, only changing the mark of D. V. to B. R.

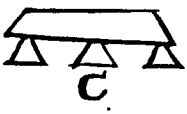
CLIGNANCOURT. *Soft and Hard Paste.* Established 1775 by Deruelle, under the patronage of Monsieur le Comte de Provence, brother of the King (afterwards Louis XVIII). The first mark was a windmill, in blue, which is rarely met with, being used so short a time. In Horace Walpole's description of objects at Strawberry Hill, 1780, we read of "A white and gold cup and saucer, with Chinese figures, of the porcelain of Clignancour, a new manufacture established by the Comte de Provence, called Porcelaine de Monsieur."

CLIGNANCOURT. On a sucrier, with gold border; the mark painted in blue. In Mr. C. W. Reynolds' Collection.

CLIGNANCOURT. This is a stencilled mark, in red, supposed of Deruelle, used on pieces in the Chinese style, in hard paste, from 1775 to 1780. In a more perfect mark than usual M. Jacquemart has traced the letters L.S.X., for the Prince's names, Louis, Stanislas, Xavier, and not Deruelle.

CLIGNANCOURT. A better defined cipher than the last, which evidently does not represent Deruelle's initials; it is stencilled in red, on a cup and saucer in the author's possession. A piece belonging to M. Jacquemart has a crown above the cipher, which, he thinks, represents the Prince's name, Louis Stanislas Xavier, whether ensigned with a crown or not.

CLIGNANCOURT. Used when under the patronage of Monsieur the King's brother, the mark being M and a crown, stencilled in red. *Hard Paste.* Called "Porcelaine de Monsieur." It ceased about 1790.



ORLEANS. This manufactory was established by M. Gerréault in 1753, under the protection of the Duc de Penthièvre, and the porcelain first made here was of the soft paste, but they subsequently produced hard paste. It is marked with a label of three points (*lambel d'Orléans*), in blue, graved in the moist clay. Gerréault was succeeded in the direction of the manufactory of Orleans by Bourdon *fils*, about 1788; Piedor; Dubois, and last Le Brun. The mark on the *pâte tendre* is composed of a *lambel* of three points, in outline, and a G beneath; on hard porcelain the *lambel*, filled in with colour. From 1808 to 1811 Le Brun marked the ware with his initials, in blue or gold, in form of a cipher.

LUNÉVILLE. Established 1769. Niderviller was not the only place in which the potters of Lorraine distinguished themselves, for Paul Louis Cyfflé, sculptor of

Stanislaus Leczinski, Duc de Lorraine, obtained, in 1768, letters patent, by virtue of which he established a manufactory for superior vessels of the material called *terre de Lorraine*, and in the following year a new privilege was granted for making groups and statuettes with his improved paste, under the name of *pâte de marbre*. The mark in the margin occurs on a fine group of Leda in the possession of Mr. Bryant of St. James's Street; the words "*Terre de Lorraine*" impressed on a tablet, the name of the artist, "Leopold," scratched on the ware before firing. Another group, in the Sèvres Museum, representing "The Dead Bird," has a similar stamp, but the name "Francois." There is also in the same Collection a finely modelled statuette of a girl, underneath the foot of which is written "*Cyffié à Luneville.*" Of the same character, and made in the same Department, was the *Biscuit de Nancy*, of which we have no particulars, except the reference made by Horace Walpole in his catalogue of Strawberry Hill, 1784. He describes "A bust of Voltaire in biscuit of Nancy, and Rubens' Child in biscuit china of Nancy," both of which are well known to connoisseurs.

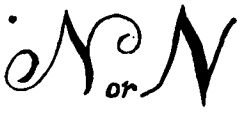
NIDERVILLER, near Strasbourg. *Hard Paste.* Established about 1768 by Baron Beyerlé. Both fine Fayence and hard porcelain were made here. The mark was B. and N. in monogram (for Beyerlé and Nidervillers), in blue.

NIDERVILLER. The unfortunate General Custine (who was afterwards beheaded) succeeded him as director. His first mark was the monogram C. N. (Custine and Nidervillers), marked in blue.

NIDERVILLER. Two C's under a count's coronet was adopted in 1792, marked in blue. This mark has been erroneously attributed to Kronenberg or Louisberg, but that has an Imperial crown, surmounted by a cross, whereas this is a count's coronet.

NIDERVILLER. Marked in blue on a cup; the saucer belonging to it has only the two C's interlaced; of French manufacture. In Mr. C. W. Reynolds' Collection.

NIDERVILLER. Two C's interlaced, for Custine, sometimes found on this ware, without the coronet, marked in blue. This mark, minutely painted, is found both on Fayence and porcelain services and figures.



NIDERVILLER. The letter N., for Niderviller, occurs on a set of plates, on one of which is the double C, and on another the letter N. It is quoted by Mr. Marryat, who places it as Louisburg, mistaking the interlaced C's for the mark of that manufactory, leaving this letter unexplained.

NIDERVILLER. The mark of F. C. Lanfray, successor to Custine, towards the end of the XVIIIth Century; F. C. L. in a cipher, stencilled in blue, on a piece in the Sèvres Museum. *Hard Paste.*

NIDERVILLER. Another mark of F. C. Lanfray, stencilled in blue on a cup and saucer in Mr. C. W. Reynolds' Collection.

NIDERVILLER. This mark is stamped in relief on the back of a biscuit group of a youth kissing a girl. In Mr. Danby Seymour's Collection.

BOISSETTE, near Melun. Established in 1777 by Jacques Vermonet *père et fils*, which lasted only a short time. A tea pot, painted with bouquets of flowers, is in Mr. C. W. Reynolds' Collection.

VAUX, near Meulan. Established about 1770, but lasted only a short time. M. Jacquemart so attributes this mark. There is a specimen, painted with bouquets of flowers, in Mr. C. W. Reynolds' Collection, marked in blue; the monogram contains all the letters of the name of the *fabrique.*

LA SEINIE. Established in 1774 by the Marquis de Beaupoil de St. Aulaire, the Chevalier Dugareau, and the Comte de la Seinie. It attained great perfection whilst under the direction of M. Bertin, in 1778.

VALENCIENNES. 1785. By an Order of Council, dated May 1785, Mons. Fauquez is permitted to carry on a manufacture of porcelain at Valenciennes; a person named Lamoninary was associated with him in it. The initials of their names, as well as the letter V, appear on some specimens. Both these ciphers appear on pieces of the same service, one in blue and the other in brown, under the glaze, in the possession of Mr. C. W. Reynolds. In the Sèvres Museum are some pieces with the cipher L.V. and the word VALENCIEN, written in blue. The manufactory ceased about 1798.

CREIL. Established in the last Century. Manufacturers M. de St. Criq and Co. *The paste is naturally soft*, like that of England. The word CREIL is impressed on the ware, and the initials, in cipher, of the agent stoncilled—Messrs. Stone Coquerel et Le Gros of Paris. Mr. C. W. Reynolds has a set of plates, with lightly printed and coloured views of Pope's Villa, Garrick's House, &c., also the principal edifices of Paris.

FRANCE. A caduceus on an embossed oval occurs on some French biscuit groups.

STRASBOURG. *Hard Paste.* This mark is attributed to Strasbourg by Mr. Joseph, who does not state any reason for the attribution.

MARSEILLES. A manufactory of porcelain by Joseph Gaspard Robert, about 1766; in full activity in 1777, on the visit of the Prince de Condé in that year. There is a specimen in the Sèvres Museum. It was closed about the period of the Revolution.

G R et Cie

LIMOGES. M. Massie, who had obtained, in 1737, authority to establish a manufactory of Fayence at Limoges, associated himself with a person named Fourneira and the brothers Grellet to extend his works to the making of porcelain. An Order of Council, dated Dec. 1773, permitted him to found an establishment, of which the products were to be marked C. D. A former project for an Order of Council indicates the mark as having been G.R. et C^ie^. It was discontinued in 1788.

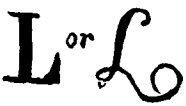
C D

ST. AMAND-LES-EAUX (Nord), France. M. De Bettignies, manufacturer of *porcelaine tendre,* like Sèvres. International Exhibition of 1862.

PARIS. Pont aux Choux. *Manufacture du Duc d'Orleans.* On the 22nd of April, 1784, Louis Honoré de la Marre de Villiers opened an establishment for the manufacture of porcelain in the Rue des Boulets,

Faubourg St. Antoine. The mark deposited was M.J., as in the margin. It was afterwards disposed of to Jean Baptiste Outrequin de Montarcy and Edme Toulouse, who in August, 1786, obtained a Brêvet from the Duke of Orleans, Louis Philippe Joseph, and authority to sign the productions with the letters L. P. and take the title of "Manufacture de M. le Duc d'Orleans." They were afterwards established in Rue Amelot, *au Pont-aux-Choux*, by which name the porcelain is generally known. These letters alone are mentioned in the official documents, which say nothing about the letters being crowned. M. Jacquemart consequently says Mr. Marryat is wrong in assigning the P. L. crowned to this manufactory (see Vincennes). This mark ceased in 1793, with the condemnation of the Duke of Orleans, and the works subsequently produced were inscribed merely "*Fabrique du Pont-aux-Choux*," as on a fountain spoken of by M. Jacquemart.

PARIS. Faubourg St. Antoine, Barrière de Reuilly. *Hard Paste.* Established 1784 by Henri Florentin Chanou, an old pupil of Sèvres. There are some specimens in the Sèvres Museum, the mark pencilled in red. It was soon discontinued.



PARIS. Faubourg St. Antoine, Rue de Reuilly. *Hard Paste.* Established 1774 by Jean Joseph Lassia. M. Jacquemart also gives this last letter from a specimen of Lassia's porcelain in his own Collection.

PARIS. Rue Fontaine au Roi, called "De la Courtille." *Hard Paste.* Established 1773 by Jean Baptiste Locré, afterwards joined by Russinger in 1784, who during the Revolution was sole director. The mark is two flambeaux crossed, in blue, on

the moist clay, and not two arrows as usually given.

H

MAP

S

PARIS. Faubourg St. Lazare. *Hard Paste.* Founded 1773 by Pierre Antoine Hannong or Hanüng.

PARIS. Faubourg St. Antoine. *Hard Paste.* Established 1773. The manufacturer is Morelle. The mark stands for Morelle à Paris.

PARIS. Rue de la Roquette. *Hard Paste.* Established 1773. Souroux manufacturer, succeeded by Ollivier, and afterwards by Pétry.

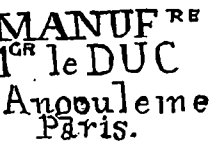
PARIS. Gros Caillou. *Hard Paste.* Established 1773 by Advenir Lamarre.

PARIS. Rue de Clichy. *Hard Paste.* So placed by Mr. Marryat, but neither the name nor date of establishment is given. The mark A is in blue.

PARIS. Rue Thiroux. *Hard Paste.* 1778. André Marie Lebœuf manufacturer. Called "Porcelaine de la Reine." The mark is A. under a crown, for Antoinette (it was under the protection of Marie Antoinette), stencilled in red.

PARIS. Rue de Bondy. 1780. *Hard Paste.* Dihl and Guerhard manufacturers, under the patronage of the Duc d'Angoulême; called "Porcelaine d'Angoulême." In Horace Walpole's catalogue of the Strawberry Hill Collection, 1784, is described "A white cup and saucer with coloured flowers, made for the Comte d'Artois, and

called *porcelaine d'Angoulême.*" The first mark is painted in red on the plateau of a cabaret; some of the smaller pieces have the monogram only, others have the monogram G. A. in an oval, surmounted by a coronet in gold; one is stenciled in red. This service is beautifully painted with stags in Indian ink, and belongs to Mr. C. W. Reynolds.



PARIS. Rue de Bondy. Dihl and Guerhard. *Hard Paste.* On an Angoulême cup and saucer with forget-me-nots; the mark stencilled in red, partly obliterated.

PARIS. Rue de Bondy. *Hard Paste.* The mark of Dihl, painted in blue.

PARIS? *Hard Paste.* This mark is in gold, on a hard porcelain compotier, well painted with vignettes of nymphs bathing, with forget-me-nots and roses round the border, finely gilt; very much like Dresden. The mark is M. A., probably for Marie Antoinette. In Mr. H. G. Bohn's Collection.

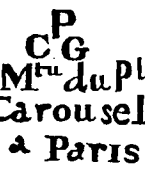
PARIS. Fabrique du Comte d'Artois. 1769. *Hard Paste.* We read in the '*Guide des Amateurs,*' printed in Paris, 1787:—"This manufacture in the Rue du Faubourg St. Denis is the most ancient of all those established in Paris. Hanüng of Strasbourg, who brought into France the secret of hard porcelain, formed the first establishment in 1769. This manufactory, having obtained the protection of Charles Philippe, Comte d'Artois, is called by his name." It belonged actually to Bourdon

des Planches, who continued the fabrication of hard porcelain, &c. It was discontinued in 1810.

PARIS. Belleville. *Hard Paste.* Established 1790 by Jacob Petit. The mark is blue, in the moist clay. This manufactory is still carried on in the Rue Paradis Poissonnière.

PARIS. Rue de Crussol. *Hard Paste.* Established 1789 by Charles Potter, an Englishman, called the "Prince of Wales's China." The mark in red.

PARIS. Rue de Crussol. These two marks are on separate pieces of the same service, one marked in red, the other in blue. In Mr. C. W. Reynolds' Collection.



PARIS. Manufacture du Place Carousel. We have no account of the establishment of this porcelain *fabrique.* The specimens appear to be of the epoch of the French Revolution. The mark annexed is stencilled in red on a French cup and saucer, painted with flowers in gold bordered compartments, in the possession of Mr. C. W. Reynolds.

PARIS. Rue de Popincourt. 1780. Founded by M. Le Maire. This manufactory was purchased in 1783 by M. Nast; it was subsequently transferred to Rue des Amandiers, and carried on by Messieurs Nast Frères. No specimens of the first proprietor are known. M. Jacquemart mentions a biscuit bust of Buonaparte in costume of a General, under the foot of which is written,—"*Manufre de Porcelaine du Cen Nast, Rue des Amandiers Don Popincourt.*"

NAST

PARIS. This mark is stencilled in red on a cup and saucer, with spiral gold lines crossing each other, with flowers in the spaces between and gold spots. The cup is also marked B. In Mr. Danby Seymour's Collection.

N. . .
à
Paris

PARIS. Nast manufacturer. The mark stencilled in red on a cup and saucer, painted with flowers.

SÈVRES.

The history of this celebrated manufactory must be traced back to that of St. Cloud, which, as we have before said, was commenced as early as 1695, and may be considered as the parent of all the porcelain manufactories of France. Here Louis XIV. accorded his patronage and favour by granting to Morin, in 1702, exclusive privileges.

In 1735 the secret of the manufacture was carried by some of the workmen to Chantilly, and works were carried on there by the Brothers Dubois. They again left, carrying with them the secret to Vincennes, where a laboratory was granted them, but after three years they were dismissed. In 1745 a sculptor named Charles Adam was instrumental in forming a company. The scheme was approved of by the King, and exclusive privileges were accorded them for thirty years, and a place granted for the prosecution of the manufacture in the Château de Vincennes. The decorations, up to about 1753, were chiefly in the Chinese style. In 1753 the privilege of Charles Adam was purchased by Eloy Brichard; Louis XV. took a third share, and it became a Royal establishment; Madame de Pompadour greatly encouraged the ceramic art, and it arrived at great perfection. The buildings were found too small to meet the increasing demands for their beautiful productions, and in 1756 they removed to a large edifice at Sèvres, which had been

built expressly for the Company. In 1760 the King became sole proprietor, and M. Boileau was appointed director.

About 1761 the secret of making hard porcelain was purchased of Peter Anthony Hanüng for 3,000 livres annuity. It had been known for more than fifty years in Saxony, and the manufacture of the *pâte tendre* being expensive and liable to accidents in the furnace, it was deemed of great importance to be able to make what was considered the only true porcelain. Although possessed of the knowledge they had not the means of producing it, being unable to procure the *kaolin* necessary, until accident led to the discovery of some quarries yielding it in abundance at St. Yriex, near Limoges. In 1769, the chemist Macquer, after repeated experiments, successfully established the manufacture of hard porcelain at Sèvres, and the two descriptions of china continued to be made until 1804. Of course the terms *pâte tendre* and *pâte dure* were unknown till then; the Sèvres porcelain was simply called *porcelaine Française.*

In 1800 M. Brongniart was appointed sole director, and effected great improvements in the manufacture of hard porcelain. This position he retained nearly fifty years, until his death, which happened in 1847, and was succeeded by M. Regnault, the present director. M. Brongniart conceived the idea of forming a Museum of ceramic productions, in which he was encouraged by the Emperor Napoleon, who applied to the various manufactories of Germany for specimens of their porcelain, and issued orders to all the Prefects of France to furnish collections from the several potteries in their Departments. These contributions from 1805 to 1812 formed the nucleus of the present extensive Museum. M. Riocreux, the Conservateur du Musée Céramique, has ably carried out the intentions of M. Brongniart, by arranging and classifying the various ceramic productions in such a way as to be of great service to amateurs, and his intimate knowledge of the subject to which he has devoted himself, his readiness to give information, and his affability, will be universally acknowledged by visitors. He was the able coadjutor of M. Brongniart in the '*Catalogue du Musée Céramique*' of Sèvres. The great work of M. Brongniart, '*Traité des Artes*

Céramiques,' is well known; and those readers who wish for information on the details of the fabrication of pottery and porcelain will do well to consult this valuable treatise.

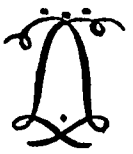
The principal colours used in covering the ground of the Sèvres vases were, "*bleu du roi,*" a rich blue colour; "*gros bleu,*" a much deeper blue than the former; "*bleu turquoise,*" light turquoise blue; "*jonquille,*" a sort of canary yellow; "*vert pré,*" a bright grass green; "*rose Pompadour*"* a beautiful pink or rose colour; and the "*œil de perdrix,*" partridge eye.

The models of the principal vases which have been made at the Sèvres manufactory are arranged by M. Riocreux in the Ceramic Museum. The forms are frequently named after the designers of the models, as the Vase Falconnet, Vase de Clodion, Vase La Rue, Vase Duplessis, Vase Boizot, Vase Bachelier; others were called Vase du Milieu du Roi, Vase Ecritoire, Vase Console, Vase Fontaine Du Barry, Vase Œuf Garnis, Vase à Chaine, Vase Medicis, &c.

SÈVRES MARKS.

Manufactory first established at Vincennes, 1740. The porcelain was not marked with letters to denote the date until 1753; on the 19th of November of that year a decree of the King directed their use, in conjunction with the double L. Removed to Sèvres 1756.

FIRST ROYAL EPOCH.



The double L interlaced, and traced in blue, sometimes like this, but usually with letters indicating the date. The crown or fleur-de-lis is sometimes placed over on pieces intended for Royal use or presents.

* This colour is called in England "*rose Du Barry,*" but it is not known by that name in France, being usually designated "*rose Pompadour.*" It was discovered in the time of Madame de Pompadour, who greatly encouraged the Ceramic Manufactory at Sèvres, and it became her favourite colour. The dates on the finest specimens range from 1757 to about the time of her death, in 1764.

The letter placed within the cipher denotes the year in which it was made. Thus A signifies 1753 to Z 1777.

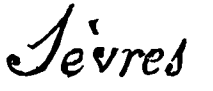
The double letters were used in 1778 and ended in 1795 with RR (see Table, page 229). Up to the year 1769 only soft paste was adopted, from that time until 1802 both hard and soft paste were made simultaneously.

FIRST REPUBLICAN EPOCH, 1792 to 1804.

République Française, accompanied always with the word Sèvres. The mark traced with a brush in green, blue, or red, according to the fancy of the painter.

République Française. The custom of marking the ware with the date of the manufacture ceased in 1795, and was not renewed until 1801.

République Française. Another variety.



The Republican monogram R. F. was disused about 1798 or 1800, and from that time until 1802 was thus.

This mark indicates the Consular period, and was first used in 1803, generally stencilled in red.

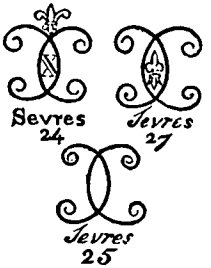
FIRST IMPERIAL EPOCH, 1804 TO 1814.

This mark was used by Napoleon from 1804 to 1809, usually printed or stencilled in red, like the preceding.

The Imperial Eagle, painted in red, was used in 1810, and continued until the abdication of the Emperor in 1814.

SECOND ROYAL EPOCH, 1814 TO 1848.

Louis XVIII. 1814 to 1824. The Royal cipher revived, printed in blue. The fleur-de-lis, Sèvres, and 21, being the last two figures of the year 1821.



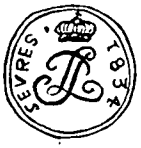
Reign of Charles X, 1824 to 1829. The ciphers CC interlaced, painted in blue. The figures indicate the year; thus 1824, 1827 and 1825.

Charles X. Marks used in 1829 and 1830. This was applied to porcelain, merely gilt at the edges.

Used on decorated pieces. The mark printed in blue, for 1829 and 1830.

This mark, printed in blue, was only used from the beginning of August, 1830, to the end of the year.

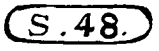
Louis Philippe. This mark was used from 1831 until November, 1834, printed in blue.



Louis Philippe. These initials were used from November, 1834, until July, 1845. The mark printed in blue or green for decorated pieces.

The Château d'Eu services, of white and gold, dated 1837, bear this mark in addition.

The double cipher of Louis Philippe, principally on white wares, impressed and printed in blue or green; used from 1845 to 1848.



After 1833 to the present time, this mark, painted in chrome green, was adopted for white porcelain.

SECOND REPUBLICAN EPOCH, 1848 TO 1851.

République Française, 1851. The mark printed in red, used for decorated pieces from 1848 to 1851.

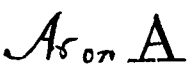
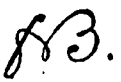
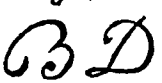
SECOND IMPERIAL EPOCH.

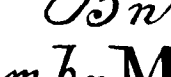
The mark used after the proclamation of the Empire in 1852.

Monogram of the Emperor Napoleon III, used in 1854 and continued.

Painted in green on ordinary white Sèvres pieces; when scratched through it denotes a damage. This mark is for 1861. The pieces made since 1833 up to the present time bear, besides the more elaborate mark used for decorated pieces, another of a simple label, enclosing the letter S and two last numerals for the date, painted in green, as here shown.

TABLE OF MARKS AND MONOGRAMS OF PAINTERS, DECORATORS, AND GILDERS OF THE ROYAL MANUFACTORY OF SEVRES FROM 1753 TO 1800.

Marks.	*Names of Painters.*	*Subjects.*
	ALONCLE . .	Birds, flowers.
	ANTEAUME . .	Landscapes and animals.
	ARMAND . . .	Birds, flowers, &c.
	ASSELIN . . .	Portraits, miniatures.
	AUBERT aîné .	Flowers.
	BAR	Detached bouquets.
	BARRAT . . .	Garlands, bouquets.
	BAUDOIN . .	Ornaments, friezes.
	BERTRAND . .	Detached bouquets.

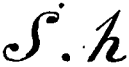
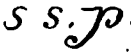
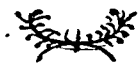
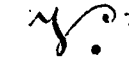
Marks.	*Names of Painters.*	*Subjects.*
	BIENFAIT . .	Gilding.
	BINET . . .	Detached bouquets.
	BINET, Mdme. .	Garlands, bouquets.
	BOUCOT . . .	Birds and flowers.
	BOUCOT, P. . .	Flowers, birds, and arabesques.
	BOUCHET . .	Landscapes, figures, ornaments.
	BOUILLAT . .	Flowers, landscapes.
	BOUILLAT, Rachel.	Detached bouquets.
	BOULANGER . .	Detached bouquets.
	BULIDON . .	Detached bouquets.
	BUTEUX, Manon.	Detached bouquets.
	BUTEUX, Sen. .	Flowers, emblems, &c.
	BUTEUX, eld. Son.	Detached bouquets, &c.
	BUTEUX, yr. Son.	Pastorals, children, &c.
	CAPELLE . .	Various friezes.
	CARDIN . . .	Detached bouquets.
	CARRIER . .	Flowers.

Marks.	*Names of Painters.*	*Subjects.*
	CASTEL . . .	Landscapes, hunting subjects, &c.
	CATON . . .	Pastorals, children, portraits.
	CATRICE . . .	Detached bouquets.
	CHABRY . . .	Miniatures, pastorals.
	CHANOU, Sophie.	Garlands, bouquets.
	CHAPUIS, Sen. .	Flowers, birds.
	CHAPUIS, Jun. .	Detached bouquets.
	CHAUVAUX, Sen.	Gilding.
	CHAUVAUX, Jun.	Gilding and bouquets.
	CHOISY, DE .	Flowers, arabesques.
	CHULOT . . .	Emblems, flowers, arabesques.
	COMMELIN . .	Garlands, bouquets.
	COUTURIER . .	Gilding.
	CORNAILLE . .	Flowers, bouquets.
	DIEU	Chinese flowers, gilding.
	DODIN . . .	Figures, subjects, portraits.
	DRAND . . .	Chinese gilding.

Marks.	*Names of Painters.*	*Subjects.*
	DUROSEY, Julia.	Flowers, friezes, &c.
	DUROSEY, Soph.	Flowers, friezes, &c.
	DUSOLLE . .	Detached bouquets.
	DUTANDA . .	Bouquets, garlands.
	EVANS . . .	Birds, butterflies, landscapes.
	FALOT . . .	Arabesques, birds, butterflies.
	FONTAINE . .	Emblems, miniatures.
	FONTELLIAU .	Gilding.
	FUMEZ . . .	Flowers.
	GENEST . . .	Figures, &c.
	GERRARD . .	Pastorals, miniatures.
	GIRARD . . .	Arabesques, Chinese subjects.
	GOMERY . . .	Birds.
	GREMONT . .	Garlands, bouquets.
	GRISON . . .	Gilding.
	HENRION . .	Garlands, bouquets.
	HERICOURT . .	Garlands, bouquets.

Marks.	*Names of Painters.*	*Subjects.*
	HILKEN . . .	Figures, subjects, &c.
	HUNIJ . . .	Flowers.
	JOYAU . . .	Detached bouquets.
	JUBIN . . .	Gilding.
	LA ROCHE . .	Bouquets, medallions, emblems.
	LE BEL, Sen. .	Figures and flowers.
	LE BEL, Jun. .	Garlands, bouquets, insects.
	Unknown . .	Cupids, &c.
	LECOT . . .	Chinese subjects.
	LEDOUX . . .	Landscapes and birds.
	LE GUAY . .	Gilding.
	LE GUAY . .	Miniatures, children, trophies, Chinese.
	LEVÉ, père . .	Flowers, birds, arabesques.
	LEVÉ, fils . .	Flowers, Chinese.
	MASSEY . . .	Flowers (first class).
	MÉRAULT, Sen.	Various friezes.
	MÉRAULT, Jun.	Bouquets, garlands.

Marks.	*Names of Painters.*	*Subjects.*
X	MICHAUD . .	Flowers, bouquets, medallions.
M or M	MICHEL . . .	Detached bouquets.
M	MOIRON . . .	Flowers, bouquets.
M	MORIN . . .	Marine and military subjects.
	MUTEL . . .	Landscapes.
n q	NIQUET . . .	Detached bouquets.
	NOEL . . .	Flowers, ornaments.
P	PARPETTE, Philippe.	Flowers.
L. P	PARPETTE, Louise.	Flowers, garlands.
HP.	PAVON . . .	Cupids, figures, bouquets.
f	PFEIFFER . .	Detached bouquets.
P.	PIERRE, Sen. .	Flowers, bouquets.
P J.	PIERRE, Jun. .	Bouquets, garlands.
S.t	PITHOU, Sen. .	Flowers, bouquets.
S.J.	PITHOU, Jun. .	Figures, ornaments, flowers.
HP.	PREVOST. . .	Gilding.
	POUILLOT . .	Detached bouquets.

Marks.	*Names of Painters.*	*Subjects.*
	RAUX . . .	Detached bouquets.
	ROCHER	Figures.
	ROSSET . . .	Landscapes.
	ROUSSEL. . .	Detached bouquets.
	SCHRADER . .	Birds, landscapes.
	SINSSON, père .	Flowers.
	SINSSON . . .	Flowers, groups, garlands.
	SIOUX . . .	Bouquets, garlands.
	TAILLANDIER .	Bouquets, garlands.
	TANDART . .	Bouquets, garlands.
	TARDI . . .	Bouquets, garlands.
	THEODORE . .	Gilding.
	THEVENET, Sen.	Flowers, cartels, groups.
	THEVENET, Jun.	Ornaments, friezes.
	VANDE . . .	Gilding, flowers.
	VAUTRIN, Mlle.	Bouquets, friezes.
	VAVASSEUR . .	Arabesques, &c.

Marks.	*Names of Painters.*	*Subjects.*
	VIELLARD . .	Emblems, ornaments.
	VIELLARD . .	Emblems, ornaments.
2000	VINCENT . .	Gilding.
	XROWET . . .	Arabesques, flowers.

LATE PERIOD, 1800 TO 1845.

J. A.	ANDRÉ, Jules .	Landscapes.
B. r.	BERANGER, A. .	Figures.
B	BARBIN, F. . .	Ornaments.
AB	BOULLEMIER, A.	Gilding.
C D	DEVELLY, C. .	Landscapes.
D. I.	DIDIER . . .	Ornaments.
A. D.	DUCLUSEAU, M^me^.	Figures, subjects, portraits.
F.	FONTAINE . .	Flowers.
G. G.	GEORGET . .	Figures, portraits.
h. D.	HUARD . . .	Ornaments.
JE	JULIENNE, Eug.	Renaissance ornaments.
L G ce	LANGLACE . .	Landscapes.

Marks.	*Names of Painters.*	*Subjects.*
L.B.	LE BEL	Landscapes.
L.G.	LE GAY, ET. CH.	Figures, portraits.
A	POUPART, A. .	Landscapes.
P.h.	PHILIPPINE . .	Flowers and ornaments.
R	REGNIER, F. .	Figures, various subjects.
S.W.	SWEBACH . . .	Landscapes and figures.

CHRONOLOGICAL TABLE OF SIGNS EMPLOYED IN THE ROYAL MANUFACTORY OF SÈVRES,

By which the exact date of any piece may be ascertained. It differs from that before given by M. Brongniart in the addition of the letter J for 1762, and the JJ for 1787, which is now altered on the authority of M. Riocreux, of the Sèvres Museum.

A (Vincennes)	1753	P	1768	FF	1783
B (ditto)	1754	Q	*1769	GG	1784
C (ditto)	1755	R	1770	HH	1785
D	1756	S	1771	II	1786
E	1757	T	1772	JJ	1787
F	1758	U	1773	KK	1788
G	1759	V	1774	LL	1789
H	1760	X	1775	MM	1790
I	1761	Y	1776	NN	1791
J	1762	Z	1777	OO	1792
K	1763	AA	1778	PP	1793
L	1764	BB	1779	QQ	1794
M	1765	CC	1780	RR	1795
N	1766	DD	1781		
O	1767	EE	1782		

* The comet of 1769 furnished the Administration of the time with the idea of transmitting the recollection by their productions. This comet was sometimes substituted for the ordinary mark.

With the revolutionary changes this mark fell into disuse, and from 1795 to 1800 we meet with few examples of it, when it was replaced by the following signs:—

Year IX	1801	T 9
„ X	1802	X
„ XI	1803	11
„ XII	1804	
„ XIII	1805	
„ XIV	1806	

1807	7
1808	8
1809	9
1810	10
1811	oz
1812	dz
1813	tz
1814	qz
1815	qu
1816	sz
1817	ds

From 1818 the year is expressed by the two last figures only,—thus, 18 for 1818, &c.,—up to the present time.

APPENDIX.

CHRONOLOGICAL TABLE OF THE ESTABLISHMENT OF PORCELAIN MANUFACTORIES,

Arranged from the 'Histoire de la Porcelaine,' by Jacquemart and Le Blant.

A.P. Artificial Paste, *S.P.* Soft Paste, *H.P.* Hard Paste.

B.C.			PAGE.
185.	China.	Dynasty of Han. Invention of porcelain at Sin p'ing	152
A.D.			
27.	Japan.	Foundation of porcelain manufactures	162
618.	China.	Dynasty of Song. Fine porcelain	
1000.	China.	Great progress in the manufacture	153
1171.	China.	Porcelain offered by Saladin to Nour Edin	
1211.	Japan.	Katosiro Ouye-Mon goes into China to study the manufacture	162
1277.	China.	The porcelain tower at Nankin built	
1307.	China.	Marco Polo describes the porcelain by its real name	
1508.	China.	Introduction of porcelain into Europe by the Portuguese.	161
1575.	Italy.	Florence. Imitation of porcelain by Francesco I. de Medicis.	165
1614.	Holland.	La Haye? Wytmans. *S.P.*	196
1650.	Persia.	Chardin describes the porcelain? of the Persians	
1664.	France.	Paris. Claude Revérend imitates porcelain. *A.P.*	
1673.	France.	Rouen. Louis Poterat. *A.P.*	94
1695.	France.	St. Cloud. Chicanneau. *A.P.*	202
1706.	Saxony.	Meissen. Böttcher. *H.P.*	174
1708.	Holland.	Lille. Dorée frères. *S.P.*	197
1712.	Bavaria.	Nuremberg. Christoph Marz. *S.P.*	181
1713.	Prussia.	Brandenburg. *H.P.*	
1718.	Austria.	Vienna. Stolzel, from Meissen. *H.P.*	177
1718.	Bavaria.	Anspach. *H.P.*	190
1720.	Nassau.	Höchst. Ringler, from Vienna. *H.P.*	180
1722.	France.	St. Cloud. Henri Trou. *A.P.*	202

A.D.		PAGE.
1722.	France. Paris, Faubourg St. Honoré. Marie Moreau. *A. P.*	
1730.	Venice. *S. P.*	171
1730.	England. Chelsea. Elers and Spremont. *S. P.*	139
1730.	England. Bow. *S. P.*	138
1735.	France. Chantilly. Ciroux. *S. P.*	202
1735.	France. Menecy. Barbin. *S. P.*	203
1736.	Naples. Capo di Monte. *S. P.*	169
1736.	Italy. Doccia. Ginori. *S. P.*	166
1740.	France. Vincennes. Dubois. *S. P.*	215
1744.	Bavaria. Bayreith. *H. P.*	184
1744.	Russia. St. Petersburg. *H. P.*	190
1747.	Bavaria. Neudeck. Niedermayer. *H. P.*	183
1750.	Brunswick. Furstenberg. Bengraf. *H. P.*	184
1750.	Brunswick. Neuhaus. Von Metul. *H. P.*	
1750.	Brunswick. Höxter. Zieseler. *H. P.*	185
1750.	Holland. Tournay, Peterinck. *S. P.*	197
1750.	Prussia. Berlin. Wegeley. *H. P.*	179
1750.	England. Derby. Duesbury. *S. P.*	140
1750.	England. Worcester. Dr. Wall. *S. P.*	143
1750.	Switzerland. Zurich. Sprengler. *H. P.*	193
1750.	France. Sceaux. Jacques Chapelle. *S. P.*	203
1751.	France. Strasbourg. P. Hannong. *H. P.*	210
1753.	France. Orleans. Gerréault. *S. P.*	206
1752.	England. Liverpool. Chaffers. *S. P. H. P.* about 1760	128
1753.	Baden Baden. Widow Sperl. *H. P.*	190
1753.	Bavaria. Frankenthal. Hannong. *H. P.*	182
1755.	England. Plymouth. Cookworthy discovers kaolin. *H. P.*	136
1756.	Russia. Moscow. Garnier. *H. P.*	191
1756.	France. The establishment of Vincennes removed to Sèvres. *S. P.*	215
1756.	France. The Count de Brancas-Lauraguais. *H. P.*	204
1758.	Bavaria. Nymphenburg. Ringler. *H. P.*	183
1758.	Wurtemburg. Louisburg. Ringler. *H. P.*	185
1758.	Thuringia. Rudolstadt. Macheleid. *H. P.*	187
1758.	Thuringia. Rauenstein. Greiner. *H. P.*	187
1759.	Spain. Buen Retiro. *S. P.*	173
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MAJOLICA.

Spain.

The pottery made in Spain has been usually termed Hispano-Arabic, and it was not until 1844 that M. Riocreux, the Conservator of the Musée Céramique de Sèvres distinguished this particular class of Majolica from that of Italy, with which it had previously been confounded; since then it has been considered that the term Hispano-Moresco would more correctly designate the epoch of its manufacture. The Moorish style is of course derived from the Arabic, but they are distinct, and it is desirable and important not to confound them. The Mosque of Cordova, built in the VIIIth Century by the Arabs, is an example of the one; the Alhambra of Grenada, built in the XIIIth Century, of the other. The Spanish pottery of which we are about to speak cannot, therefore, be attributed to an earlier period than the end of the XIIIth or beginning of the XIVth Century.

It is the case with the Hispano-Moorish pottery as with many other industrial arts, that for ages their very existence and their localities were entirely unknown; thus the enamels of Limoges were scarcely known during the last century; fifty years ago the now famous Henri II. ware was not generally known to exist, and the Medici porcelain of Florence of the XVIth Century was only identified in 1859; the history of the pottery of Persia is still involved in obscurity.

The Arabic pottery, therefore, is of much earlier date than the

Moorish, and from numerous specimens, dating previous even to the VIIIth Century, it is evident that a plumbo-stanniferous enamel was in existence and in general use down to the "Azulejos" of the Alhambra in the XIIIth Century; hence the stanniferous enamel, which is generally supposed to have been invented by Luca della Robbia, was only a revival, made applicable by him to the purposes of architectural ornaments and statues.

The Hispano-Moresque pottery is common, and, in point of art, not to be compared with the Italian, being only an imitation. The ornaments usually consist of Moorish designs, arms, and fantastic animals, frequently of an heraldic character, painted in brilliant metallic lustres of gold or yellow and copper colour.

Little has hitherto been written on the subject, and we are indebted to M. J. C. Davillier for an interesting essay, entitled '*Histoire des Faïences Hispano-Moresques à Reflets Metalliques*,' Paris, 1861, from which pamphlet most of the particulars here noticed are extracted.

MALAGA. In the account of the travels of Ibn Batoutah, who visited Grenada, about 1350 (translated by Defremery, Paris, 1858), we read,—"On fabrique à Malaga la belle poterie ou porcelaine dorée que l'on exporte dans les contrées les plus éloignées." This traveller speaks of Grenada itself, but says nothing of any manufacture of pottery there, and we may therefore take it for granted that Malaga was the grand centre of the fabrication in the kingdom of Grenada. It is therefore probable that the celebrated and well known vase of the Alhambra, the finest specimen of Moorish Fayence known, as well as the most ancient, was made here. In the Musée de Cluny there are two other specimens, Nos. 2089 and 2584, as well as the vase in the Soulages Collection, No. 95.

MAJORCA, one of the Balearic Isles in the Mediterranean, near the east coast of Spain, was, after Malaga, one of the most ancient places in Spain where pottery was made; indeed it is well known that the term *Majolica* is derived from this place, and was used in

Italy to designate Fayence in general. M. Davillier refers its antiquity in the Ceramic art to the first half of the XVth Century, and quotes several ancient authors who have spoken of the island and its commerce with Italy and other countries in lustred pottery. The expression "Majolica alla Castellana," used by Piccol Passo and Passeri, did not evidently apply to the Castilian Majolica made in Spain, as some have conjectured, but to that made at Castelli, in the kingdom of Naples, situated twelve miles distance from Teramo (Abruzzo Ultra), the *Atrium* of the Romans, and is mentioned by Pliny as celebrated at that time for its vases of pottery. (See p. 78.)

VALENCE. Saguntum (now Morviedro), near Valence, was noted in the time of the Romans for its manufacture of jasper-red pottery, and is described by Pliny. It is impossible to trace the origin of the lustred pottery of Valence, but it was probably about the beginning of the XVth Century, and it became the most important in Spain. Lucio Marinao Siculo, in 1517, says that the Fayence of Valence was the most esteemed, "si bien travaillées et si bien dorées." Ant. Beuter, in 1530, speaks of the ware of Valence, especially of Manissés.

At a later period an English traveller named Talbot Dillon, (*'Travels through Spain,'* London, 1780), says,—"About two leagues from Valence is a pretty village, called Manissés, composed of four streets. The inhabitants are mostly potters, making a fine Fayence of copper colour, ornamented with gilding. The people of the country employ it both for ornament and domestic use."

Other authors speak of the potteries of Paterna, Barcelona, Toledo, Talavera, &c. In Spain there are several Talaveras, but that called "de la Reyna" was the one celebrated for Fayence in the XVIIIth Century; in fact the word Talavera was used to express all Fayence, in the same manner as Fayence in France, and Delft in England.

Italy.

The following marks are taken from a pamphlet published since the foregoing was in type, entitled '*Notice sur les Majoliques de la Collection Campana*,' *par Albert Jacquemart, Paris*, 1862.

GUBBIO. Perhaps the mark of Maestro Cencio. Occurs on a plate in the De Monville Collection; also on a plate, in relief, No. 71 in the Campana Collection.

GUBBIO. This mark has been attributed to Vincenzo or Cencio, son of Giorgio Andreoli (page 57), but the mark itself is in direct contradiction to the assertion. Passeri says that Giorgio was assisted in his Majolica manufactory by his brothers; the mark, therefore, more probably belongs to Salimbene, who, we are also told, was one of his brothers.

GUBBIO. This mark appears on a vase (No. 59), having, in relief, the Virgin and Child, and also on a vase (No. 462), painted with ornaments in metallic lustre, and a large initial letter L, both in the Campana Collection.

GUBBIO. On a portrait plate, with arabesques, as practised by Giorgio Andreoli, but of inferior merit. Campana Collection.

GUBBIO. On a portrait plate, well designed, with this legend, ANTONIA. BELLA. FIORE. DE. QUESTATE. Campana Collection.

Nocera (Via Flaminia), a branch of the Gubbio manufactory. The pieces are usually marked N (page 57). The mark of N G, as in the margin, is in metallic lustre on the back of a plate, No. 83 in the Campana Collection.

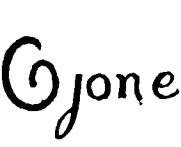
Gubbio. Probably Maestro Prestino or Perestino (page 57). On a vase in the Campana Collection, No. 66. Attributed in the catalogue to Maestro Giorgio.

PERESTINVS 1536

Gubbio. On a metallic lustre plaque, in relief, representing the Virgin and Child, in the Campana Collection. Prestino or Perestino was probably one of the artists of Nocera. An analogous plaque, in the same Collection, is signed S. Mº P.

Gubbio. This mark occurs on a piece in the Campana Collection: a forked L and a sort of naked branch.

Faenza. On a fine plate, representing a Fête in honour of Neptune, correctly drawn and elegant in style, with the arms of Sforza and Farnese; in the Campana Collection.



Urbino. On a plate, No. 345 Campana Collection; subject, Joshua commanding the sun to stand still, painted in the manner of Fontana. The abridged name of some artist unknown.

ANTONIO. LAFRERI. R. 1554.

Deruta. Subject, a Roman Triumph, on a plate in the Campana Collection. M. Jacquemart says there was an artist of this name established at Rome, from 1550 to 1575, celebrated as editor of engravings. Several of Marc Antonio's engravings are

signed by "*Antonius Lafreri Romæ, Excud.;*" on others, "*Ant. Lafrerius Sequanus R.*" (See page 69).

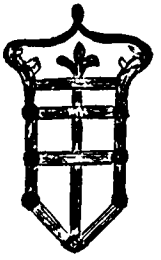
CASTEL DURANTE. On a cup, painted with Flora in a car drawn by lambs, surrounded by cupids. The name of Castel Durante was altered to Urbania by Urban VIII, in 1651. In the '*Cataloghi del Museo Campana*' this name is given as "IPOLITO ROMBARIOTTI" (page 62); it is therefore a question which description is correct.

HIPOLLITO ROMBALDOTTI PINSE IN URBANIA.

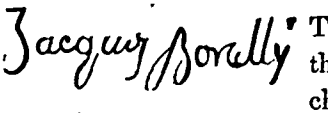
BASSANO. A plate, representing Lot and his Daughters leaving the city of Sodom, the name of the artist is given as in the margin. Bassano was a manufactory near Venice; the pieces made here bear a certain resemblance to those of Castelli; it was established about 1540 by Simone Marinoni.

ANTONIO TERCHI.

ADDENDA.



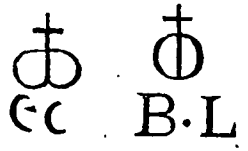
MILAN. On a Majolica plateau, painted in blue on white, with horses, birds and hares. XVIIth Century. In the possession of the Marchese d'Azegliò.



MARSEILLES. Jacques Borelly (page 89). Two Fayence plates, painted with flowers, thus marked, in the possession of the Marchese d'Azeglio.

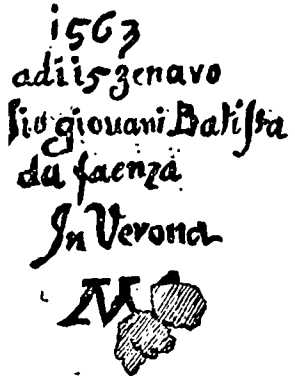
FAENZA. Majolica plate of the XVIth Century, *sopra bianco* border, boy and wolf in the centre; marked in front. Collection of Marchese d'Azeglio.

URBINO, 1542. On a highly coloured plate, painted with St. Jerome plucking a thorn out of a lion's foot, inscribed on the back with description of the subject and "*Urbino*, 1542." Collection of the Marchese d'Azeglio.

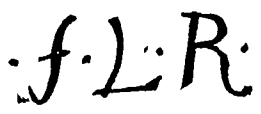


SAVONA. These marks, of a crown with signs and initials of the painters beneath, are on coarse Fayence dishes, purchased at Genoa and said to be of Savona. In the Collection of the Marchese d'Azeglio.

We have been favoured by the Rev. T. Berney, of Bracon Hall, with the following descriptions of some fine specimens of Majolica in his Collection:—



VERONA. The subject of this unique plate, from the manufactory of Verona, is Alexander liberating the Wife and Family of Darius; it bears a shield of arms, supported by flying amorini *or*, on a fess *ar.*, a lion *passant*, with a sceptre in his paw, *az.*, in chief an eagle displayed *sa.*, the base paly *gu.* The interesting inscription on the reverse informs us that it was painted by Franco Giovanni Batista, signed in contraction, and somewhat injured. Mr. Berney, to whom the plate belongs, thinks it an original design by Batista Franco, which confirms the statement of Nagler Künstler Lexicon, that this artist did not die till 1580. In the Bracon Hall Collection.



URBINO. This mark occurs on a large plateau, painted in the most brilliant colours, representing Alexander and Thalestris, Queen of the Amazons, hunting

Nubian lions, from a print by Marc Antonio (*Bartsch*, 422), after an antique monumental marble, mentioned by Vasari, which is now in the Vatican; hence the inscription on the revese:—"*Qué stabant vix hospitibus spectanda sepulchra quilibet arbitris jam videt illa suo.*" In the Bracon Hall Collection.

1533
.D.

GUBBIO. The mark, probably, of Maestro Prestino. It is on a plateau, painted from a lost work of Raphael; the subject is the Redemption of Solomon and the establishment of the Throne of David. King David is seated on a throne, like that of Solomon, spoken of in the tenth chapter of Kings, verse 18; on a lion tripod table before him is the flaming chafing dish; a golden cup, holding the five shekels of silver; a priest holds the infant Solomon on the table, and enquires of Queen Bathsheba, who stands by his side, "Is this thy son?" &c. (Numbers, xviii. v. 15). There are two attendants, one on the King, the other on the Queen. In the background is the type of the future temple; and in the distance is seen the tabernacle and the hill of the Lord, with two trees, on which are hanging "the two sons of Rizpah, the daughter of Aiah, whom she bare unto Saul, and the five sons of Michal, the daughter of Saul; and they hanged them in the hill before the Lord" (II Samuel, xxi. 8). In the Bracon Hall Collection.

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